

THE INDIVIDUAL AND REALITY IN THE WORKS OF
HEIMITO VON DODERER.

ANDREW W. BARKER

PH. D

UNIVERSITY OF EDINBURGH

1975



S U M M A R Y

CHAPTER 1

As the basis for all future discussion, the first chapter of this work attempts to elucidate Doderer's views on the nature of reality. Doderer himself devotes no specific work to such an undertaking, although discussion of ontological problems figures prominently in his diaries and other speculative works. These utterances reflect the theoretical basis underlying the depiction of reality in his imaginative works and thereby provide a framework for the following appraisal of Doderer's views. Nevertheless, as far as possible these views are then placed into the context of the novels and stories, and an attempt is made to show how the views of the mature writer are frequently to be found expressed even in early and comparatively immature works. Furthermore, Doderer's views are not dealt with in isolation; wherever possible, intellectual influences upon him have been noted, as have also points of contact between Doderer and his contemporaries.

The opening section of the chapter sets out to establish the dialectical mode of thinking which lies behind all of Doderer's writings on this theme. The level of reality in the world and within the self are both found to be dependent upon the relationship between the "Innenwelt" and the "Außenwelt", subject and object. Doderer acknowledges, however, that a perfect balance of the two must remain an ideal and that any discussion must bear in mind the approximate nature of empirical reality. In the second section it is established that the given level of reality depends upon the degree of awareness displayed by the individual towards the dialectical nature of reality. If he realizes that a healthy world is contingent upon the equilibrium between his subjective desires and the demands of the object world outwith himself, then he is considered to be "apperzeptiv". However, Doderer considers this to be an attitude which

is only rarely encountered. The sad state of the world reflects directly upon man's refusal to accept a balance between subject and object, and for this subjectively-biased approach to life Doderer coins the term "Apperzeptions-Verweigerung". The individual no longer sees things as they are; instead, everything is coloured by this "deperceptive" attitude, and in consequence man lives out his existence in a fantasy world of his own projection. To this state arising out of "Apperzeptions-Verweigerung" Doderer gives the title "Zweite Wirklichkeit", and in the final section of the chapter an attempt is made to appraise this concept and to place it into the context of the modern world.

CHAPTER 2

In this chapter the ways in which Doderer applies his philosophical views to his creative writing are examined in greater detail. "Zweite Wirklichkeit" has been found to ensue when the individual adopts an over-subjective approach to life and attempts to realize his views practically. Second reality can therefore be regarded as that condition which arises when this subjective ordering of life has disturbed the "analogische Zustand", that pattern of life which naturally comes about when the individual adopts an apperceptive view of things. However, the apparent chaos of creation makes it very difficult to perceive any order in the world. The temptation to over-simplify, to impose one's own sense of order onto things, is thus very great. Yet when we succumb to this urge to order our lives subjectively, we tamper with the life process itself, and things go awry both in the life of the individual living in the ensuing state of "Zweite Wirklichkeit", and in the world at large. In the opening section of this chapter particular attention is devoted to the figure of Conrad Castiletz in Ein Mord den jeder begeht and to the

way in which a false ordering of his existence leads him astray. His attitude is found to be one shared by many of Doderer's characters, and the section concludes with an analysis of the Divertimento No 5 which, although an early work, exemplifies Doderer's views regarding the imposition onto life of a false order. The next section begins by attempting to clarify Doderer's use of the term "Befangenheit" in the context of second reality. From the discussion of this and related aspects of terminology it emerges that there is a philosophical pattern underlying Doderer's choice of imagery in the portrayal of "Zweite Wirklichkeit". Some especially recurrent images are then examined in detail and it is also shown how actual situations within the novels are frequently physical exemplifications of Doderer's philosophical and metaphorical language. The chapter concludes with an examination of one of the most striking features in Doderer's portrayal of second reality - his employment, both metaphorically and thematically, of animals to reflect the demonic state of the "Apperzeptions-Verweigerer".

CHAPTER 3

Until now discussion has centred for the most part around the negative aspects of Doderer's view of reality. As we saw, however, the state of the world is considered to be contingent upon man's regard for it, and our capacity for "Apperzeption" vouches for the possibility of an improvement in our affairs. When man adopts an apperceptive attitude, when he opens his eyes to things as they really are, instead of merely seeing things as he would wish to see them, then not only will he gain enormously at a personal level, but his new-found insight will materially affect the world outside as well. He will be once more in tune with his environment, and to this

process, a central one in his works, Doderer gives the title "Menschwerdung". Having examined in detail the implications of this concept, the chapter continues by discussing Doderer's theory of the "Umweg". In this notion he expresses his belief in the essentially indirect nature of the life process as he conceives of it. Whereas in his desire to order his existence the "Apperzeptions-Verweigerer" will proceed unthinkingly in the direct application of his views, the apperceptive man will acknowledge the slow and circuitous way in which the life process manifests itself by passively allowing things to happen in their own time and in their own way. Naturally enough, an analysis of Ein Umweg occupies a central position in this section; in addition, the way in which Doderer incorporates this notion into other works is also examined, and it is shown how the growth of a character's ability to apperceive is linked with his acceptance of the "Umweg" as a principle of life. The incorporation of this notion into the formal construction of the novels is also discussed in this section. After this, the chapter goes on to examine the ways in which "Apperzeption" and "Menschwerdung" manifest themselves within the characters portrayed in the novels. It is discovered that the process of "Menschwerdung" is essentially an irrational one, stemming from such uncontrollable factors as the memory and sense perception (above all the sense of smell), and being reflected in dreams and the ability to abandon oneself to the promptings of the subconscious. Even the way in which an apperceptive character thinks is found to be based on irrational rather than rational factors. Having come through these various agencies to a proper appraisal of himself and his world, the "Menschgewordene" will reflect his new and valid approach to life in his respect for the integrity of language. The penultimate section of this chapter takes up in many respects the threads of the

second section of Chapter 2. We find that many of the images and situations employed by Doderer to reflect the state of the individual trapped in second reality are completely reversed once the process of "Menschwerdung" is underway. Thus, for example, the notions of depth, darkness and constriction are now replaced by ones of height, brightness and freedom. The chapter ends with an examination of Doderer's views on the novelist's role in bringing mankind to an apperceptive way of life. Primarily, Doderer believes, he must deal with things as they are, which means that he himself must be as apperceptive as possible. Therein, too, lies the writer's own "Menschwerdung". Beyond this he cannot proceed in his desire for self-fulfilment. Doderer's views on the novelist's art are then examined in relation to his own practice as a writer. Finally, artist-figures within the novels are looked at from the standpoint of Doderer's theoretical utterances regarding the nature of the artist. The chapter finishes with an analysis of Doctor Döblinger in Die Merowinger. This figure is a barely concealed self-portrait of Doderer himself, and in it we discover that Döblinger is most strongly censured for his lack of apperceptivity. Elsewhere, too, we shall discover that in semi-autobiographical figures such as René Stangeler and Kajetan von Schlaggenberg Doderer is no less critical of their deficient apperceptivity. For Doderer himself, then, just as much as for the figures he created, life can be seen as consisting in "das Ringen von Apperceptivität und Deperception im Einzel-Individuum".

APPENDICES

The three appendices to the work deal with aspects of Doderer's novels which though not central to the thesis proper nevertheless exemplify and illuminate the underlying theme of the individual's relationship to

reality. The first appendix grew out of the analysis of the concept of "Menschwerdung", where it became evident how frequently the character in the throes of this process was aided by a surrogate father-figure. The role of such figures as Hohenlocher and Slobedeff is discussed here, as is also the relationship between some of Doderer's characters and their actual fathers. The appendix dealing with physiognomy examines how in Doderer's novels the reality of a character's existence is frequently reflected in his physical constitution. In this appendix the influence upon Doderer of other physiognomists is traced, and his views are evaluated in the context of physiognomical thought from Aristotle onwards. The concluding appendix looks at the thematic and metaphorical use of trains and railways in Doderer's portrayal of "Menschwerdung".

A note on abbreviations and editions:

The following abbreviations are used in the footnotes to the text when referring to works by Doderer. Except where explicitly stated otherwise, page references are taken from the editions of Doderer's works published by Biederstein Verlag in Munich.

The collection Frühe Prosa (1968) contains two early novels, originally published in Vienna, and a previously unpublished novel fragment. Although the abbreviations B, JB, and GdR are used throughout to refer to these three early works, the page numbers themselves refer to the collected volume of 1968 and not to the earlier editions, long since out of print:

- B - Die Bresche. Ein Vorgang in vierundzwanzig Stunden (1924) in Frühe Prosa, 1968, p. 5-92.
- JB - Jutta Bamberger. Ein Fragment aus dem Nachlaß. Previously unpublished, composed April 1923 - January 1924, in Frühe Prosa, 1968, p. 93-216.
- GdR - Das Geheimnis des Reichs. Roman aus dem russischen Bürgerkrieg (1930), in Frühe Prosa, 1968, p. 217-357.
- M - Ein Mord den jeder begeht (1938), 21.- 40 Tausend, 1959.
- U - Ein Umweg (1940), Dritte Auflage.
- EF - Die erleuchteten Fenster oder Die Menschwerdung des Amtsrates Julius Zihal (1950).
- S - Die Strudlhofstiege oder Melzer und die Tiefe der Jahre (1951).
- D - Die Dämonen. Nach der Chronik des Sektion^Srates Geyrenhoff (1956).
- WiD - Ein Weg im Dunkelⁿ. Gedichte und epigrammatische Verse (1957).

- PdL - Die Peinigung der Lederbeutelchen (1959); this volume contains short stories written between 1926 and 1958.
- Me - Die Merowinger oder Die totale Familie (1962), Dritte Auflage.
- WvS - Die Wasserfälle von Slunj. Roman No 7/ Erster Teil (1963), 16. - 22 Tausend.
- G - Der Grenzwald. Fragment. Roman No 7/ Zweiter Teil (1967).
- T - Tangenten. Tagebuch eines Schriftstellers 1940-1950 (1964).
- Uss - Unter schwarzen Sternen (1966); this volume contains most importantly Die Posaunen von Jericho and the "Ritter-Roman" Das letzte Abenteuer, completed in its final form in 1936 and first published in 1953 as Das letzte Abenteuer, Erzählung mit einem autobiographischen Nachwort (Reclam U. B. 7806/07).
- R - Repertorium. Ein Begreifbuch von höheren und niederen Lebens-Sachen (1969), edited by Dietrich Weber.
- WdD - Die Wiederkehr der Drachen. Aufsätze, Traktate, Reden (1970), edited by Wendelin Schmidt-Dengler. Besides the important essays "Die Wiederkehr der Drachen", "Der Fall Gütersloh", "Grundlagen und Funktion des Romans" and "Sexualität und totaler Staat", this volume also collects many smaller, though nonetheless significant, contributions on Gütersloh, language and literature in general and topics specifically Austrian. Additionally, there is a very full bibliography of all Doderer's theoretical writings, including newspaper articles and reviews.

- E - Die Erzählungen (1972). This volume gathers together all of Doderer's shorter prose works. It includes all the stories from Die Peinigung der Lederbeutelchen, Unter schwarzen Sternen, and the "Neun andere Geschichten" from the quasi-autobiographical Meine neunzehn Lebensläufe und neun andere Geschichten (1966). This collection also publishes together for the first time the six early "Divertimenti" written between 1924 and 1926.

A C K N O W L E D G E M E N T S

I am happy to record here my debt of thanks to the many people whose help has been of such value to me in the course of writing this thesis. My thanks go in the first place to my supervisor, Mr. E. F. George. His advice has been invaluable, and I greatly appreciate the painstaking thoroughness with which he has guided this work through the various stages of its existence. My thanks are also due in no small measure to Professor E. O. McInnes, University of Strathclyde, for his many helpful criticisms and for the general interest which he has shown in the progress of the work. In their differing ways all of my colleagues in the Edinburgh German Department have assisted me, whether knowingly or unknowingly, and it is therefore with some trepidation that I single out Dr. Howard Gaskill for particular thanks. I am, too, indebted to Jutta Gaskill for the great skill and patience she has shown in typing so admirably a manuscript not always distinguished by its clarity. I should also like to express here my thanks to Dr. Elisabeth Kovacs, formerly of the Piaristen Gymnasium in Vienna, for the original impetus which she gave to my study of Doderer. Within the more intimate sphere of my family, I appreciate deeply the affectionate interest constantly shown by my parents. It is, however, to my wife Sheila that the final word of thanks must go, for without her timely intervention into my life it is questionable whether this thesis would ever have been completed. Her patient understanding and unfailing encouragement have been of incalculable help to me in bringing this work to its eventual fruition.

CONTENTS

Summary	ii	-	viii
A note on abbreviations and editions	ix	-	xi
Acknowledgements	xii		

CHAPTER ONE

DODERER'S CONCEPT OF REALITY

A) The dialectic of "Innen" and "Außen"	1	-	15
B) The role of "Apperzeption"	15	-	25
C) "Apperzeptions-Verweigerung"	25	-	37
D) The nature of "Zweite Wirklichkeit"	38	-	50

CHAPTER TWO

THE SPHERE OF "ZWEITE WIRKLICHKEIT"

A) "Zweite Wirklichkeit" and the question of order	51	-	72
B) The language and situations of "Zweite Wirklichkeit"	72	-	107
C) The function of animals as a linguistic and thematic device in the portrayal of "Zweite Wirklichkeit"	107	-	130

CHAPTER THREE

THE REALM OF "APPERZEPTION" AND "MENSCHWERDUNG"

A) The concept of "Menschwerdung"	131	-	153
B) The theory of the "Umweg"	153	-	167
C) The inner processes of "Apperzeption" and "Menschwerdung"			
1) The role of the memory	168	-	191
2) The sense of smell	191	-	205
3) The function of dreams	205	-	211
4) The attitude to thought	211	-	220
5) The use of language	220	-	230

D)	The language and situations of "Apperzeption" and "Menschwerdung"	230	-	269
E)	Reality, the novel, and the writer	270	-	302
APPENDIX (A)	The role of the father-figure in "Menschwerdung"	303	-	309
APPENDIX (B)	Doderer and Physiognomy	310	-	331
APPENDIX (C)	Doderer's use of the railway theme	332	-	345
BIBLIOGRAPHY		346	-	355

CHAPTER I

DODERER'S CONCEPT OF REALITY

A)	The dialectic of "Innen" and "Außen"	1 - 15
B)	The role of "Apperzeption"	15 - 25
C)	"Apperzeptions-Verweigerung"	25 - 37
D)	The nature of "Zweite Wirklichkeit"	38 - 50

A) The dialectic of "Innen" and "Außen".

Heimito von Doderer's work is concerned to a large extent with the analysis and portrayal of modern man and the society in which he lives. It attempts to diagnose how and why people go astray in their personal, social, and political behaviour. As there is a well-defined philosophy of reality behind all of Doderer's mature novels, the primary aim of this study must be to clarify and define Doderer's views concerning the individual's relationship both with himself and with the external world. Although his theories are for the most part clearly stated and consistent, Doderer devoted no specific work to a discussion of his ontological views. Instead, they are developed mostly in the context of his diaries, where they take their place amongst all the other odds and ends of a creative writer's workshop. The first part of this thesis is not, therefore, a critique of a carefully presented philosophical tract. It is rather an attempt to draw together and elucidate the ideas which provide the philosophical and meditational inspiration for Doderer's novels.

In Doderer's opinion, one of the great mistakes of contemporary thought has been the tendency to make absolute values out of concepts which are of an essentially provisional nature. Any "Verabsolutierung von Annäherungswerten"¹ is therefore meticulously avoided in his deliberations upon the nature of reality, for "Wirklichkeit und Unwirklichkeit sind Annäherungswerte".² If, indeed, there is any state which could be termed absolutely real, it exists, so Doderer contends, only as an ideal or concept, but not as an empirically attestable manifestation. The only way in which the

¹ T 22.

² T 22.

nature of reality can be admissibly regarded is as -

das sehr anschauliche Bild eines stets schwankenden Wirklichkeitsgrades im einzelnen Leben und im Leben der Allgemeinheit. 3

It is therefore impossible to arrive at any conclusive definition of reality or unreality, because the differential by which each could be measured is constantly shifting. What is more:

Bliebe dieses (Differential) irgendwo als fester Wert stecken, dann fiel die psychologische und historische Zeit in die mathematische, welche weder einen Abschnitt im Leben des Einzelnen noch ein Zeitalter zu konstituieren vermag. 4

Because total reality can only be conceived of as an ideal, what we in everyday language call reality is, in fact, a step down from that ideal. To this state Doderer gives the name "geminderte" or "empirische Wirklichkeit". The relationship between the differing grades of reality is expressed in the manner of a sliding scale, moving from ideal or total reality at the top, down to unreality at the bottom:

Wirklichkeit ist die volle Deckung zwischen Innenwelt und Außenwelt.

Geminderte (empirische) Wirklichkeit ist der jeweils vorhandene Grad solcher Deckung.

Unwirklichkeit ist die vollkommene Abwesenheit jeder Deckung zwischen Innen und Außen. 5

The determining factor in Doderer's definition is clearly the specific relationship between "Innenwelt" and "Außenwelt", and the extent to which there is any interplay and overlapping between them. Our preliminary concern must therefore be to examine in greater detail

³ T 22.

⁴ T 463.

⁵ T 605.

what is meant by these two terms. Doderer himself is certainly of little help in the matter; "ich bin kein Philosoph",⁶ he declares, and disclaims all ability, inclination and sense of vocation where philosophy is concerned. He specifically declines to clarify his terms of reference:

Ich setze mit Bewußtsein zwei Angelegenheiten
beiseite: einmal die genaue Bestimmung der
Begriffe 'innen' und 'außen'... Zweitens frage
ich nicht nach Grund und Folge, Ursache und
Wirkung. 7

However, the question of reality is very much a philosophical one, and some definition of terms is surely vital to a proper understanding of the arguments which Doderer produces. Moreover, the very aspects which he chooses to disregard, namely those of cause and effect, are the most basic tenets not only of traditional science, but also of empirical philosophy. He does, however, make the valid point that he is not the author of a systematic tract, but rather one who, within the bounds of a diary, is carrying on a conversation with himself. It is therefore a matter for the individual reader to decide what he is to understand by these two cardinal words. What is certain, is that under these two headings Doderer is able to summarize for his own convenience a plethora of closely related concepts. By "innen" one can presumably understand the subjective in man, his sensations, feelings, thoughts and affections, the artistic and the aesthetic, the impulsive and the instinctive. By "außen" Doderer clearly intends us to understand the external object world, man's empirical surroundings.

In their intrinsic nature Doderer considers the

⁶ T 456.

⁷ T 451.

two realms to be entirely divorced from each other, while at the same time belonging together to form, ideally, a whole. As his definition states, this occurs when a parity is reached in the interaction of the two, when in the life of each individual his subjective demands are in harmony with the needs of his environment. It is important to understand that in Doderer's scheme there is no gradual transformation or indefinable stage where the "outer" merges imperceptibly into the "inner". In a state of everyday reality, Doderer sees the interaction of the two spheres as something which arises by means of a metaphorical bridge. The shorter the bridge becomes, that is to say, the closer the correlation is between the subjective and the objective, the more heightened the state of reality will become, both within the individual and in the world as a whole. Total or ideal reality (for Doderer purely a concept) would come about when there was no longer any need for a bridge, when the "volle Deckung" between the two spheres meant that the separate categories of "innen" and "außen", subject and object, had become one. The tragedy of our times, as Doderer diagnoses it, is that the bridge between the two realms has been washed away completely:

Die Brücke zwischen innen und außen, die Brücke der Wirklichkeit, ist zerbrochen. 8

There now exists a yawning gap between the two poles; the subjective life of man now has but few points of common reference with the external facts of the world in which he lives. Because of this, man no longer sees things as they really are.⁹

⁸ T 305.

⁹ It is interesting to compare Doderer's attitude with that of Robert Musil's Ulrich when, speaking of what happens "in unserem wirklichen (Leben)", he says "ich meine damit unserem persönlichen Leben". (Der Mann ohne Eigenschaften, Hamburg 1952, p. 138.) Here, what is real is equated with the personal and subjective.

More than this, however, Doderer believes that the chasm which has opened up between the "inner" and the "outer" provides direct proof of "die Existenz des Nichts", which he considers to be "die kardinale Doktorfrage dieser Zeit".¹⁰ For Doderer, then, it is indisputable that -

die Unwirklichkeit heute eine Erfahrungs-Tatsache darstellt. 11

This fact belongs to "den erstaunlichsten Phänomenen der Existenz des Nichts".¹² Doderer continues to give a definition of "das Nichts" as -

die Trennung zwischen Subjekt und Objekt, wobei für ersteres die reine Phantasmagorie, für letzteres die Außenwelt als angefügte mechanische Prothese ohne Spur organischer Durchwachsung dasteht. 13

Doderer was deeply aware of this dichotomy within himself, for he knew that at times his subjective life had little contact with the object world outside. He was especially aware of what Theodor Fontane called "die Macht der rein äußerlichen Erscheinung",¹⁴ and the extent to which this can differ from a person's true nature. Shortly after the war had ended, when Doderer was still in Norway, he notes under the diary heading "Innen und Außen":

Und doch ist es eine Qual: hier in deutscher Offiziers-Uniform herumlaufen zu müssen nämlich; eben das zu bedeuten, was man nicht meint, die Brücke zwischen innen und außen, die Brücke der Wirklichkeit, so gänzlich zerbrochen sehen zu

¹⁰ T 191.

¹¹ T 414.

¹² T 414.

¹³ T 605.

¹⁴ Theodor Fontane; Meine Kinderjahre, Sämtliche Werke, München 1959, XIV, p. 117.

müssen, den Gegensatz zwischen Innen und Außen - dem eigenen Innern und dem eigenen Äußeren - in einer geradezu dramatischen Sauberkeit scharf abgegrenzt zu erleben. 15

The experience which Doderer underwent then was not merely confirmation of his theory regarding the collapse of reality both at an individual level and in the world as a whole; it also reflected a well-tried literary theme, exemplified in such works as Gottfried Keller's Kleider machen Leute and Max Frisch's Andorra. This theme is taken up in Die Strudlhofstiege where a conversation between Grauermann and Honnegger provides a tragically ironic commentary on the fate of Grauermann's future wife Etelka Stangeler, who takes her own life in a fit of despair. Grauermann contends that in the life of the ordinary individual there can be no complete dichotomy between the "inner" and the "outer", for -

wenn zwischen Außen und Innen ein luftleerer Raum bleibt, dann ist's ja auch schon wieder eine Charge: nämlich die einer tragischen Figur. 16

In the same novel, it is significant that on the very day when Mary K. loses her leg after being knocked down by a tram, she should be conscious of that very dichotomy of which Grauermann speaks:

Jedoch zwischen jener Umwelt und ihrem Innern, der Welt innerhalb ihrer Körperwand also, gab es heut so etwas wie eine Stufe, die beides trennte, das Außen und das Innen, und so beidem viel von seiner Wirklichkeit nahm. Alles schien unserer Mary zu stehen und zu stocken, in ihr selbst wie außerhalb ihrer; jene Stufe, ein abhebender Rand, hinderte ein Fließen und Verfließen, welches sonst ihr Lebensgefühl unterwuchs und trug; heut aber lag alles einzeln und gesondert in ihr und forderte

15 T 317f.

16 S 273f.

als einzelnes Sorgfalt und Vorsicht und wies gleichsam im voraus schon alle jene Folgen, die da eintreten mußten, wenn man's an jener fehlen ließe. 17

This passage demonstrates that Mary K. has lived in general at a high level of reality, for her basic life pattern is characterized by a constant interflow between her subjective self and her external surroundings. If her state of personal awareness had been at its usual level, then the accident would never have taken place; she would have been fully aware of the oncoming tramcar, and would have acted accordingly. This quotation makes it quite clear that in Doderer's scheme the level of reality in the individual's life is ultimately dependent upon the level of consciousness at which he or she exists. That is to say, reality is dependent upon the extent to which the "inner" and the "outer" are mutually effective in the life of that individual.

These examples, quoted from Die Strudlhofstiege, will serve to illustrate that Doderer has no qualms about transferring directly in to his novels not only the substance of his meditations on the nature of reality, but also their philosophical terminology. Indeed, it is probably truer to say that Doderer never thought in terms of philosophical as opposed to literary language, for even in Die Bresche, originally published in 1924, he introduces into the text the dialectical concepts of "Innen" and "Außen" as the determining factors which govern the level of reality at which a figure lives. Jan Herzka, the central character in this early novel, and one who also plays an important role in Die Dämonen, achieves a heightened state of personal reality after a series of traumatic events over a period of twenty-four hours. He is then told by his mentor,

17 S 772f.

the Russian composer Sascha Slobedeff:

"Schauen Sie zurück, Jan! Wie sind Sie hierher-
gelangt? Ein Buch lag auf einem Ladentisch:
das war von außen. Dann flammte ihr eigenes
Blut: das war von innen." 18

The result of this interaction is to bring Herzka to a new appraisal both of his own personality and of his relationship with other people.

Where Doderer differs most radically from so many of his contemporaries is in the great stress which he places upon the claims of the empirically verifiable object world. As far as he is concerned, this occupies a position just as valid and important in the life of the individual as the subjective realm of the inner consciousness. It must therefore be accorded the attention it warrants in any examination of man's position in the world. Indeed, Doderer's often repeated watchword is "die Tiefe ist außen", a phrase which he first discovered in Albert Paris Gütersloh's Bekenntnisse eines modernen Malers (1926). To counter the extreme subjectiveness of so much modern writing, Doderer thus consciously extols the beauty and tangibility of the world outside. On the other hand, writers such as Kafka, Broch and Musil mostly contrive to see the external world in a negative light. They believe that in the face of a hostile, chaotic and fragmentary environment, the individual's only chance is to seek refuge in himself and to find a solid reality in his own subjective experiences. Doderer is convinced that this is a dangerous attitude, for he is sure that a healthy mind must have its roots in the world outside. All too often, however, he finds that modern man is morbidly inward-looking. The notion that man has lost contact with his environment is not, of course, new or

18 B 73 (in the collection *Frühe Prosa*, 1968).

startling; Rousseau had preached the same gospel two centuries previously, when his influence had made itself felt in every corner of the literate world. As Doderer says -

der Mensch (kann) nur leben, wenn er in irgend einer Weise sich mit dem Leben fusioniert, amalgamiert. Er muß sich darauf einlassen. Leben besteht darin, daß man sich einläßt: sich selbst hineinläßt. Niemand kann das äußere Leben ausschließlich einer Maske in Auftrag geben und dahinter integral bei sich selbst bleiben. Über solcher Kluft würde die Brücke der Wirklichkeit, die Innen und Außen verbindet, einstürzen. 19

Although Doderer's theory of reality differs from that of many of his fellow Austrian novelists, he is nonetheless a product of that same era, and experienced as they did the cataclysmic events which accompanied the collapse of the Habsburg monarchy. It is not surprising, therefore, that Doderer's views should sometimes appear, on the surface at least, to coincide with theirs. The reader could just as easily be looking at something by Hermann Broch when he reads in Tangenten of -

die flüchtige, tuffige, leichte, formfremde
Materie dieses in Streifen und Fetzen abgerissenen
Lebens. 20

Indeed, to any seeing eye, the course of events in our century can only present itself as the perfect picture of chaos, and Doderer is certainly not so dogmatic as to deny this:

Apperception ist chaotisch wie das Leben selbst...
Sie kommt aus dem Chaos und erzeugt wieder
dieses. 21

Doderer therefore labours under no illusions with regard

19 S 273.

20 T 287.

21 R 211.

to the empirical manifestations of external reality. Nevertheless, he is ready to accept without question the seemingly senseless counterpoint of creation, adopting at times an almost panglossian view of the world. He even writes of "dieselbe unverbesserbare Sonne" which shines on "einer unverbesserlichen Welt".²² Shades indeed not only of "le meilleur des mondes possibles", but even of Schopenhauer as D. Weber suggests.²³

In the course of this examination, it will have become apparent that the level of reality at which each one of us lives is considered by Doderer to be determined by the extent to which there exists in our lives "eine Deckung zwischen Innen und Außen". Furthermore, in the same way that individual consciousness (and thereby reality) is determined by the dialectical tension between the self and the object world, so the object world itself, and the level of reality in it, are determined by the way in which the individual regards them. The influence here of Immanuel Kant is clearly to be felt. Also of great importance in the understanding of Doderer's ontology is his long and detailed study of the works of St. Thomas Aquinas, and in particular of De ente et essentia. This was the only book which Doderer carried around with him for long periods during the war, when his travels took him from France to the Soviet Union, and from there to Norway, where he spent some time as a prisoner of war. As can be expected,

²² T 654.

²³ For a more detailed examination of the relationship between Doderer and Schopenhauer see Dietrich Weber: Heimite von Doderer, München 1963, p. 267-9. Hereafter, when referring to Weber's book, the abbreviation DW will be used.

Thomas's work had a particularly profound influence upon him:

Daß ich beim Schreiben oder Denken immer nur die Analogie entis mit Variationen umspiele ist mir außer Zweifel; zudem, daß ich sozusagen gebürtiger Thomist bin, ohne Bedürfnis - bis jetzt - dieses mein Fundament kritisch zu prüfen. 24

In his book on Doderer's novels, Dietrich Weber makes the point that Doderer's definition of reality as the "Deckung zwischen Innenwelt und Außenwelt" is, in fact, an extension of Thomas's analogia entis. Briefly, this is concerned with the relationship between man and God, Creator and creation, and is, of course, a purely metaphysical speculation. This Doderer transfers to the level of his own "dialectical psychology" to denote the relationship between the "inner" and the "outer" in the same way that Thomas's concept designates, in the terms of an analogy, the relationship between God and man. The fact that Doderer was moved to take over and adapt Thomas's analogy sheds much light upon his own conception of subject and object, their basic divergence and at the same time their ideal congruence. Thomas is concerned as to how we can possibly use the same terminology for both the terrestrial and the divine, for to employ the same terms in each case would be to ignore the difference between the finite and the infinite. Nor can they be used equivocally (that is, in an unconnected way) because, in so doing, we would fail to say anything meaningful about God. For these reasons, Thomas's solution is to resort to an analogy between the two. For his part, Doderer applies the term "analogisch" to that state of reality where, in his own conception of things, the individual and the external

24 T 616.

world are in, or approaching, a state of ideal congruence with each other. That he feels it necessary at all to draw an analogy when referring to the relationship between "inner" and "outer", subject and object, shows that for Doderer these concepts are just as essentially incompatible as God and man, finite and infinite were for St. Thomas. Nor is Doderer by any means alone in recognizing that in our modern world the level of reality has sunk very low. At times, indeed, he comes very close to Hermann Broch's conception of "Wertzerfall" or "Wertzersplitterung". In Tangenten, for example, the following passage is to be found:

Wenn ich bei meiner nun schon zehn Jahre alten Auffassung des Begriffes Wirklichkeit bleibe - als des stets zwischen Grenzwerten schwankenden Grades bis zu welchem die Innenwelt des Menschen mit seiner Außenwelt zu beziehungsreicher Deckung gelangt - so muß ich sagen, daß (ich) als normale Zeiten für diese unsere Ara, die das Mythische mit seiner nahezu identischen Innen- und Außenwelt naturgemäß vergessen hat,...solche (bezeichne), deren Wirklichkeits-Grad nicht unter ein gewisses Maß sinkt: welch letzteres sich allerdings nicht genau angeben läßt, als zöge man der Zeit ein Fieber-Thermometer unter der Achsel hervor und läse davon ab. 25

As this diary entry is dated May 28th, 1946, we can conclude that Doderer arrived at his definition of reality sometime during the year 1936. The reference in this quotation to the world of myth is somewhat reminiscent of Broch's notion of a "complete" reality during the Christian Middle Ages, before what he regarded as the catastrophe of the Reformation and its ensuing splinter groups had taken full effect. And it is not only in this respect that Broch and Doderer seem to find their roots in common soil. Broch's own theory

25 T 448f.

of reality as illustrated in Der Tod des Vergil comes very close to much that Doderer says -

und so wußte er auch..., wenn es also auch immer nur sinnbildhafte Erkenntnis bleibt, sie ist gerade infolge solcher Sinnbildhaftigkeit imstande, die unüberschreitbaren innersten und äußersten Grenzen des Seins trotzdem zu neuen Wirklichkeiten auszu dehnen, keineswegs bloß zu neuen Formen, nein, zu neuen Inhalten der Wirklichkeit, weil sich eben hierin das tiefste Wirklichkeitsgeheimnis, das Geheimnis der Entsprechung auftut, die gegenseitige Entsprechung von Ich-Wirklichkeit und Weltwirklichkeit, jene Entsprechung, welche dem Sinnbild die Schärfe der Richtigkeit verleiht und es zum Wahrheits-Sinnbild erhebt, die wahrheitsgebärende Entsprechung, von der alle Wirklichkeitsschöpfung ausgeht. 26

Similarly, although there is generally little point of contact between Doderer and Musil, there are nevertheless passages in Der Mann ohne Eigenschaften which bear some resemblance to Doderer's views. For instance, in the chapter entitled "Ein heißer Strahl und erkaltete Wände" we read of the "Augenblick des Seins, des Spannungsgewichtes zwischen innen und außen".²⁷ These words could easily have been written by Doderer himself, so closely do they correspond not only to the language he uses but also to the substance of his thought.

From these few examples it will be recognized that Doderer is not alone even amongst Austrian writers in considering the nature of reality to be dependent upon the interplay between the subjective self and the object world. However, where Doderer differs most is in his belief that there actually is something attainable which may be termed "real". For Doderer reality is more than

²⁶ Hermann Broch: Der Tod des Vergil, Zürich 1958, p.153f.

²⁷ Robert Musil: Der Mann ohne Eigenschaften, Hamburg 1952, p.135.

the empty concept which it would appear to be for so many modern writers and philosophers. In his view, what is wrong in the world is not the chaotic jumble of unrelated matter with which the figures of Kafka or Camus find themselves confronted; Doderer is convinced that creation cannot be made responsible for what man has made of it, nor for the conditions in which man finds himself in the modern world. As far as he is concerned, precisely the opposite holds true. When things go awry, it reflects a failure on the part of man vis à vis his environment. Admittedly, that environment may consist of a myriad of seemingly unconnected elements, but Doderer does not consider that an excuse. Moreover, his thought is in accordance with the subjectivistic trend in modern philosophy when he states that external reality is essentially determined by the way in which the individual approaches it. This being the case, Doderer believes that the answer to the question of reality in the world about us lies with man, for both the problem and its solution lie within his grasp and his capabilities.

B) The role of "Apperzeption".

The tool which man has at his disposal for the erection and appraisal of reality both within himself and in the world outside is, in Doderer's opinion, his ability to apperceive. This he considers to be -

die unio chymica zwischen Innen und Außen, die psychische Erscheinungsform der Analogia entis. 28

As Wolfgang H. Fleischer points out in his introduction to the posthumous collection of tracts and essays published in 1970 as Die Wiederkehr der Drachen, there

28 T 725. See also footnote 107 of this chapter.

would appear to be little doubt that Doderer's use of the word "Apperzeption" (or "Apperception") stems from his preoccupation with the works of the precocious Otto Weininger, who committed suicide at the age of twenty-three.²⁹ In particular, Doderer was impressed by Weininger's great "succès de scandale" Geschlecht und Charakter (1903). He was probably introduced to this work by his psychology teacher at Vienna University, Hermann Swoboda, a friend of Weininger's and himself influential in the formation of Doderer's thought, especially his conception of memory. Fleischer says that Weininger's choice of the word "Apperzeption" implies that his concept is derived from the philosophy of Immanuel Kant, although Weininger also uses the term in a number of contexts which are not specifically Kantian. His usage, Fleischer remarks, is at times reminiscent also of Leibniz, who first introduced the concept into philosophical thought when he contrasted it with the "small perceptions". This latter idea was taken over by Weininger as the basis for his theory of the "Heniden", a notion which in turn was to have some influence upon Doderer's thought at a later date.³⁰ At other times, Weininger arrives at the conclusion that a man of genius is one with universal powers of apperception, a view which comes very close to Doderer's definition of the ideal writer. In his introduction, Fleischer further quotes Kant where the latter says:

Nun können keine Erkenntnisse in uns stattfinden,
keine Verknüpfung und Einheit derselben
untereinander, ohne diejenige Einheit des

²⁹ WdD 8. A useful study of Weininger can be found in: Hans Kohn: Karl Kraus, Arthur Schnitzler, Otto Weininger. Aus dem jüdischen Wien der Jahrhundertwende, Tübingen 1962.

³⁰ T 108f.

Bewußtseins, welches vor allen Datis der Anschauung vorhergeht und worauf in Beziehung alle Vorstellung von Gegenständen allein möglich ist. Dieses rein ursprüngliche, unwandelbare Bewußtsein will ich nun die transzendente Apperzeption nennen. 31

For Kant, then, apperception is a logically necessary pre-condition for knowledge, whereas for Doderer it is quite different. It is rather something which is demanded of the individual. It requires an effort which he must be fully conscious of making, for the degree to which he succeeds or fails in it will have the most profound and far-reaching effects not only upon himself, but upon the world in general. Doderer therefore believes that "die vorbehaltlose Apperzeption"³² is the most pressing need in the life of each and every one of us. Before proceeding further, however, we must examine more closely what Doderer actually understands by the term "Apperzeption".

Writing in Tangenten he states quite simply:

Apperzipieren = aperte percipere. 33

This brief description contains, in fact, the whole essence of Doderer's concept, although within his works he uses a host of synonyms to characterize this basic attitude towards the self and the world. For Doderer, apperceptivity means a constant readiness to respond to every impression and influence, it is "Zugänglichkeit", "Empfangsamkeit" or "Zuflüssigkeit" - the variety is nearly endless, but the meaning is always the same. In particular, Doderer believes that there is one element in man's mental and physical constitution which is more

³¹ WdD 8f. The quotation is taken from Kant's Kritik der reinen Vernunft, First Edition, A 107.

³² T 11.

³³ T 18.

closely connected than any other with his ability to apperceive. That is his sexual instinct, his "wirksamstes Apperzeptions-Organ"³⁴:

Die Grundlage aller Apperzeption - als deren intensivster Fall ! - ist die Sexualität, also die sexuelle Unvoreingenommenheit. 35

This notion recurs constantly throughout the whole of Doderer's output, and will be referred to again when discussing the topic of "Menschwerdung", which is the practical expression in the novels of Doderer's theories concerning the way in which apperception affects the individual.

Doderer's distaste for any "Verabsolutierung von Annäherungswerten" has been made clear, and this applies no less stringently where apperception is concerned. As is the case with the nature of reality, so too apperception is only an approximate and not an absolute concept. Full and constant apperceptivity on the part of the individual is, therefore, just as much of an ideal as is the concept of total reality. Although the concept of apperception is usually linked with the name of Kant, there is more than a hint of the Platonic notion of forms in Doderer's own theory of the gulf which exists between the ideal of apperception and the extent to which this is practically attainable. In connection with René Stangler, a partly autobiographical figure who makes his first appearance in Das Geheimnis des Reichs, Doderer writes:

Er hat also damals garnie ein Objekt zur Gänze apperzipiert (und, nebenbei, wer will das schon und wer kann das auch wirklich ?). 36

34 T 838.

35 T 752.

36 T 84.

Nevertheless, Doderer holds it to be our moral duty to try at all times to be as apperceptive as possible. In his view, the two forces of apperception and deperception³⁷ are locked together in a constant dialectical struggle which materially affects the nature and course of the world. We must, therefore, be aware constantly of "das Ringen von Apperceptivität und Deperception im Einzel-Individuum".³⁸ Because this is the only way to realize the truth about oneself and the world, Doderer considers the "apperzeptive Haltung" to be an attitude of high ethical value. For all that, however, it can in no way be looked upon as a panacea for all ills; on the contrary, apperception can have the most dire consequences, for -

wer standhält - und sieht, was ist, was wirklich ist, in lianenhaft verschlungenen, kaum aufheb-
baren, kaum auseinander zu klaubenden Gegensätzen:
er hat auf ein peitschendes Narkotikum, auf eine
Quelle der Euphorie und augenblicklichen Spannung,
auf ein Zusammenraffen des Lebens in einen
einzigen und übersichtlichen Korb, auf eine
Rettung kurzerhand seiner selbst verzichtet. Er
geht bestimmt unter. 39

This passage certainly helps to explain why the chief figures of both Ein Mord den jeder begeht and Ein Umweg die upon attaining a truly apperceptive frame of mind. However, Doderer is by no means consistent when portraying the effects of apperception upon the life of the individual, for elsewhere he writes of -

Das süße Glück der Apperzeption und einer
apperzeptiven Verfassung. 40

³⁷ Doderer also uses the term "Apperzeptions-Verweigerung" as a synonym for "Deperzeption".

³⁸ WdD 200.

³⁹ T 56.

⁴⁰ T 180.

Moreover, he says:

Wer der Apperzeptions-Verweigerung abgesagt hat,
soll nichts fürchten. 41

Despite these apparent inconsistencies, what Doderer holds to be indubitably true is that the person who is prepared to apperceive, the man with the "Wirklichkeitsblick" who recognizes and obeys the dialectical laws of "inner" and "outer", has a far clearer picture not only of himself, but also of the world around him. Apperception is, therefore, "der Weg, am tiefsten mit sich selbst bekannt zu werden",⁴² and means that we will find ourselves living -

in einer gut sichtbaren Welt, die uns zeigt, was wir brauchen, auch in ihrem stofflichsten Tumult. 43

Although apperception can also lead to a "fruchtbares Scheitern",⁴⁴ to see life and oneself as they really are can lead to the banishment of some of the deepest neuroses of our age:

Das Bewußtsein universaler Apperzeption ohne jede Weigerung bringt die Lebensangst zum Verschwinden und auch die peinvolle Präsenz der verrinnenden Zeit. 45

In Die Dämonen, René Stangler only begins to see things in their true light after many years of stubborn refusal. However, when he travels down to Schloß Neudegg in Carinthia, the last barriers of his blinkered outlook are finally removed, and he approaches things with a fresh objectivity. By dint of his

41 T 103.

42 T 181.

43 T 217.

44 T 353.

45 T 682.

newly-gained apperceptivity, he realizes that he no longer has any fear, recognizing -

daß er bisher immer geängstet gelebt hatte. 46

Doderer is convinced that the act of apperception is something far beyond straightforward perception:

Es gibt also zwei Arten des Wahrnehmens, wie sich da zeigt, ein rein formales Kenntnis-Nehmen und eine existentiell verändernde Wahrnehmung, die eigentliche Apperzeption. 47

In other words, true apperception has a catalytic effect not only upon the individual's relationship towards the world, but as an active process it materially affects the world itself, in the same way that two chemical compounds reacting together go to form a third, new compound. Apperception is therefore a -

chemische Verbindung, wobei ein neuer Stoff entsteht, der bisher nicht da war. 48

Because of this, it is the most apt and fitting way of bringing about change in the world in a non-violent and non-revolutionary way and without resort to any "Umwertung aller Werte".⁴⁹ Although born into a Protestant family, Doderer became a Roman Catholic in 1940, and remained a sincere and practising Christian to the end of his life. As a result of his religious beliefs, he was convinced of the essential beauty of creation, in spite of its apparent chaos. He therefore maintains that what is wrong in the world is the fault of man, and not of God's creation. If only we were prepared to open our eyes we would quickly realize this,

46 D 721.

47 T 264.

48 T 265. See also footnote 107 of this chapter.

49 T 20.

for "was wir ausführlich sehen ist immer schön",⁵⁰
whilst:

Alles wird sublim und leicht in dem Augenblicke,
wo wir's wirklich sehen. 51

This being the case, Doderer believes that the outcome of genuine apperception will be a natural conservatism and a desire for conservation with regard to the environment, for -

jede wirkliche Apperzeption ist konservierend.
Was man genau sehen will, wünscht man nicht
geändert zu haben. Der Grundzug des Geistes in
Bezug auf die Objektswelt ist konservativ. 52

As far as Doderer is concerned, the converse of this statement holds equally true:

(Konservatismus) ist Voraussetzung wirksamer
Apperzeption. 53

Once we are able to see things as they really are, and thus to perceive their inherent beauty, there will be no meddling with them. Being aware of this attitude, the reasons for Doderer's profound mistrust of all revolutionaries will be more easily understood. He believes that any act of apperception is in itself "zustandsverändernd",⁵⁴ so that given the right attitude on the part of man, there is absolutely no need to resort to violent revolution as a means of bringing about change in the world. From this it will be seen that there is an inherent paradox in Doderer's theory of apperception, for at one and the same time it is

50 T 224.

51 T 713.

52 T 92.

53 T 321.

54 T 182.

considered to be a means of conservation and also the only valid means of revolution:

Ja, wir gehen hierzulande einem universalen Konservatismus entgegen, der uns dann auch wieder die Gestalten wirklicher Revolutionäre wird sehen lassen: und zwar deutlich. Die Welt, distinkter geworden, verändert nicht nur den Grad ihrer Sichtbarkeit, sondern dabei auch ihre Qualität. 55

In an article for the Repertorium entitled "Rechts und Links (Konservativ und Revolutionär)", Doderer goes further still in his appraisal of revolution. The profundity of his thought emerges clearly in the following passage, which not only serves to sum up his position in the clearest possible manner, but also goes to show how anachronistic his way of thinking may at times appear in our modern world, obsessed as it is with classifying and categorizing, and inclined towards violent revolution merely for change's sake:

Ein profundes Apperzipieren scheint wirklich alles liquidieren zu können: eine neue Welt geht da auf; es ist die alte, die ewig selbe, die uns verstellt war. Das führt wirklich zu einer neuen Geburt in's Alte. Neugeboren werden zu dem, was immer war: damit sind Konservativität und Revolution, rechts und links, die Flügel und Extreme sogenannter 'Gesinnungen' überwunden, damit ist jene Ebene betreten, auf welcher der historisch handelnde Mensch steht. 56

The truly apperceptive man is therefore "konservativ und revolutionär in einem".⁵⁷ The most concerted attack on the deficient apperceptivity of the revolutionary is found in the long conversation in Die Dämonen⁵⁸ between Geyrenhoff and Gürtzner-Gontard who, in an

55 T 440.

56 R 193.

57 T 739.

58 D 479f.

almost Socratic dialogue, expounds the views which he has learned from the young René Stangeler. Especially interesting is the way in which these two elderly gentlemen consider the ways in which change can be most effectively brought about without recourse to any radical action. Change, they decide, must come about in accordance with the natural ebb and flow of things; it is exemplified by the farmer who thins out the trees in his wood so that the others may thrive. Prior to this, the pair have decided that the revolutionary is someone who wishes to alter things in the world, but the farmer cannot be counted as such, even though he certainly brings about changes in the environment. Nor can the miller who regulates a stream so as to allow more water to flow over the wheel. Both farmer and miller -

arbeiten doch unter den von der Natur hier und jetzt gegebenen Bedingungen auf einen konkreten Zweck hin, und verbessern solche Bedingungen nur, um in ihrem Einzelfalle jenen zu erreichen. Das bedeutet aber keinen Protest gegen den zu eng wuchernden Baumwuchs durch Samen-Anflug ganz im allgemeinen, oder gegen die Natur der Wildbäche, was beides überhaupt zu ändern und abschaffen zu wollen, dem Bauer wie dem Müller gänzlich ferne liegt, ihnen auch als völlig unanschaulich und lächerlich erscheinen würde. 59

That is to say, change can nevertheless be effectively achieved without the totalitarian trauma involved in any "Umwertung aller Werte". It is, however, significant that the analogies which Doderer draws here are taken from the natural rather than the political sphere, where, despite his intentions, they are hardly applicable. Nonetheless, Doderer himself is convinced that given an apperceptive frame of mind, a great many of our problems, both personal and political, would be solved. He is sure that apperceptiveness is the only way by which the

individual is able to come to terms with his own personality and the world in which he lives. In this he is at odds with the other Austrian writers of his generation, who to a considerable extent try to diagnose the world's problems by analytic scrutiny and philosophical speculation. Hermann Broch and Robert Musil stand out particularly in this respect. Of course, this approach is by no means foreign to Doderer either, as the dialogue on the nature of revolution proves, but in theory, at least, he considers this to be a fruitless undertaking, for:

Das als ein Gegenwärtiges uns umdrängende Leben kann nicht durch Interpretation sondern nur durch Apperzeption bewältigt werden. Man kann nicht Münzen schlagen, so lang das Metall noch in Fluß ist. 60

Betraying his training as an academic historian, Doderer believes that things must first have receded into the past before they can be fully interpreted, for only then can they be seen in the round. As far as the present is concerned, we must always be alive to it and ready to respond at all times. That is to say, all that is required of us is a constantly apperceptive attitude.

C) "Apperzeptions-Verweigerung".

Although Doderer considers the "apperceptive Haltung" to be one of the highest ideals in life, he realizes how rare this attitude is in modern man. Moreover, he believes that this lack of apperceptivity lies at the root of nearly all human problems and inadequacies, be they in the personal or social sphere of life. Doderer has little time for the arguments of contemporary apologists, putting the blame squarely on man's shoulders and not on the progress of science,

⁶⁰ T 364. See also T 380 and the article "Präsenz" in R 188.

alienation, or any other current excuse. Whether or not this is a facile over-simplification on Doderer's part is another matter; for the moment, however, this study must confine itself to an examination of the problem as Doderer himself conceived of it. Apperception, he maintains, calls for a real effort on the part of each of us, for in general our level of waking consciousness is abysmally low. It demands that we live on a very high plane of personal awareness, an end to which modern man seems singularly unwilling to devote his energies. As a result, the way of the world is not that of a transcending apperception, but rather that of deperception or "Apperzeptions-Verweigerung". In consequence, man is unable to distinguish between the true and the false, the real and the illusory; he no longer sees things as they really are in all their marvellous complexity. Put briefly, Doderer believes that we have lost our "Wirklichkeitsblick". We take the easy way out by attempting to mould the diversity of life into our own preconceived and oversimplified categories. Whereas apperception is open and responsive, "Apperzeptions-Verweigerung" is narrow and dogmatic. In Doderer's own somewhat convoluted expression:

Die Apperzeptions-Verweigerung schützt einen konsolidierten pseudologischen Raum vor der Wiederherstellung des analogen Grundzustandes. 61

It will be remembered that Doderer uses the term "analogisch" in an idiosyncratic way; it designates that state of being where man and his environment are in a position where the demands of the individual are in accord with the needs of the world in which he lives. This analogical state is guaranteed only by a constant

61 WdD 282.

readiness to apperceive on the part of each individual. It is surely significant that Doderer considers the analogical state to be the "Grundzustand", for it proves that he regards the world as essentially a harmonious place. Given the right attitude on the part of man, it could become so again. The epithet "pseudologisch" is not applied here in its customary medical sense of pathological lying, but rather to designate any state where, through lack of apperception, the "analogischer Grundzustand" has been disturbed. Deperception, then, is a refusal to come to terms with the world around one, and because it can be traced back to a "bösen Entschluß"⁶² on the part of the individual, it represents a conscious withdrawal and isolation of the self from its environment. In this manner, whole societies can soon become divorced from the realities of life in the round. Because it is a conscious negation of life's complexities for the sake of a deceptive orderliness, life loses its true perspective. Its three-dimensional roundness becomes instead a two-dimensional projection. Of course, this phenomenon is not immediately apparent, nor is it practically attestable, being especially unamenable to the methodology of empirical psychology. However, if we look at things in the object world, we soon realize how difficult it is to distinguish between them when they are seen only in two dimensions. For example, when looked at in this way, a triangle and a pyramid, a square and a cube, a sphere and a circle all appear to be the same. Nevertheless, they are different, although elements of the three dimensional objects are to be found in their two-dimensional projection. 63

⁶² WdD 200.

⁶³ T 384.

When considering the concepts of "Innen" and "Außen", reality and unreality, it was observed that there could be no common ground between them; they are thesis and antithesis, dialectical poles which have no point of contact. So too it is with apperception and deperception, for the two -

wachsen nicht auf demselben Stamme, sondern in verschiedenen Räumen und zwischen ihnen gibt es keinen kontinuierlichen Übergang. 64

What is more, Doderer considers -

(daß) die Mechanik unseres Geistes den Weg über die Deperzeptivität zur Apperzeptivität nicht zuläßt. 65

64 T 220.

65 T 198. Arising from this quotation, some time must be devoted to an examination of what Doderer means by the phrase "Mechanik des Geistes" and its dialectical counterpart the "Mechanik des Lebens". These two concepts are of importance because they go together to form the corner-stones of Doderer's theory of dialectical psychology. Shortly before the war, Doderer undertook a wide-ranging study of the French poet Baudelaire, one result of which was the appearance in 1938 of the poem-cycle Der Flügel. During the course of his reading, Doderer came across the following passage in Baudelaire which was to make a deep and lasting impression upon him:

il y a sans doute dans l'esprit une espèce de mécanique céleste, dont il ne faut pas être honteux, mais tirer le parti le plus glorieux, comme les médecins de la mécanique du corps. (WdD 157). Quoted from Conseils aux jeunes littératures VI.

In Doderer's scheme, the two mechanisms are closely linked with the dialectic of "Innen" and "Außen", and help to provide a deeper understanding of what he means by these two very general terms. The notion of a mechanism of some sort would seem to imply that the human spirit or psyche functions in a regular and predetermined fashion, subject to its own conditions, and independent of our conscious intervention. If we interfere with, or in any way try to regulate the "Mechanik des Geistes", then it is at our own peril.

Each age, so Doderer believes, is characterized by its own peculiar form of stupidity, that of ours being the prevalence of "Apperzeptions-Verweigerung":

Sie ist nicht, wie früher einmal, ein Fehlen der Intelligenz;...Die Dummheit oder Apperceptions-Verweigerung ist heute keine Eigenschaft, sondern

The conscious mind must simply submit itself to the natural processes and promptings of the inbuilt mechanism. This will automatically regulate the functions of the conscious mind in the same way that our bodies are controlled automatically by the beating of the heart and the expansion and contraction of the lungs. More than that, however, Doderer believes that in being permitted to function unhindered, the "Mechanik des Geistes" will ensure that the analogical congruence of the self and the object world is maintained automatically too. The natural constitution of man is such, that an ideal balance between his subjective desires and the demands of his environment will ensue if he readily submits himself to the workings of his psyche.

The "Mechanik des Lebens" is the inexorable life-process itself, subject to its own laws and working itself out both in the individual and in the world. In this it resembles the antique concept of fate, and as such is a somewhat mystical and mysterious notion. In the same way as the "Mechanik des Geistes" regulates the ego with regard to the world, so the "Mechanik des Lebens", following some inherent law of creation, will of its own accord regulate the external world in respect of the individual's needs and demands. If the "Mechanik des Geistes" is allowed to function without hindrance, the two mechanisms will be balanced, and the "Deckung zwischen Innen und Außen" will ensue, which is the hallmark of analogical reality. The key to the whole process lies in the apperceptive state of the individual:

Wer alles apperzipieren würde...befände sich mit der Mechanik seines Geistes auf gleicher Ebene mit jener des äußeren Lebens, beide hätten auch die gleiche Dichte. So könnte die Mechanik des äußeren Lebens der des Geistes integriert, anders, die Objekte könnten durch umfassende Apperception vernichtet und gefahrlos gemacht werden. All' letzteres ist freilich in Annäherungswerten nur denkbar. (R 93)

By the same token, however, a deperceptive frame of mind will destroy any balance between the "inner" and the "outer", and the level of reality will sink.

eine Haltung, die früh eingenommen wurde, und auf einen nicht mehr auffindbaren bösen Entschluß des Einzel-Individuums zurückgeht. Dumm ist, wer dumm sein will. 66

Doderer therefore says that provided there exists the necessary effort and good will, each individual has it in his power to determine the level of his personal awareness. However, very few people are so minded these days, because the deperceptive outlook on life has become a "Grundgesinnung"⁶⁷ of our modern world:

Die Dummheit ist heute wach, stets im Anschlag, scharfsinnig und feinspürig...Sie ist eine umgeklappte Intelligenz.mit negativem Vorzeichen. Und sie ist der Intelligenz taktisch insofern überlegen, als sie selbst sich nie beim Namen nennt. Nie wird ein von der Dummheit Besessener sagen, daß er für die Dummheit eintrete. 68

Because it goes back originally to a malicious decision on the part of the individual, deperception is closely linked in Doderer's mind with the evil which is latent in man. However, he does not consider "Apperzeptions-Verweigerung" to be identical with evil, even though it is "dessen Eintritts-Stelle in den Menschen".⁶⁹

When examining the notion of "Apperzeptions-Verweigerung", care must be taken not to confuse "Dummheit" with "simplicitas", which is by no means inherently harmful or dangerous.⁷⁰ "Dummheit", however, is "stultitia" and implies a denial of the "analogia entis".⁷¹ It shows a refusal to recognize the constitution of the world as it is, bringing about the separation of man not only from meaningful

66 WdD 200.

67 T 497.

68 WdD 200.

69 T 365.

70 R 56f.

71 R 56.

intercourse with his surroundings, but also from the reality of his own self. Although signifying a certain lack of intelligence, simplicity is not of necessity stupidity. It is not a "Dumm-Sein-Wollen",⁷² and has therefore no basic relationship to "Apperzeptions-Verweigerung". Indeed, it is as often as not a point of departure for apperception:

Heute gehört die Einfalt - die in jedem Augenblicke durch den Ein-Fall einer gewaltigen Apperzeption in's Genie umzuschlagen vermag - zu den seltensten und kaum mehr gesehenen Gnadenständen des Menschen. Ja, man könnte unser Zeitalter geradezu das "aevum simplicitatis perditae" nennen. ⁷³

It is in passages such as these that Doderer's dislike of the modern world and his romantic view of the past make themselves very plain. Doderer was a medieval historian of some distinction, and his way of thought was obviously much influenced by his studies in this field. His concepts of apperception and deperception have their roots in meditation as well as experience, and it is surely unfair of Frank Trommler to suggest as he does that Doderer refers to St. Thomas Aquinas merely to give his own arguments added respectability.⁷⁴ The whole of Doderer's diaries have a meditational ring reminiscent of a past age, whilst in the severity of his thought and the dedication with which he expounds his views Doderer repeatedly betrays his indebtedness to medieval scholasticism. For a modern reader, the harshness and self-discipline of Tangenten are sometimes hard to accept. For instance, Doderer declares:

Wer irgendwo eine Ausnahme von der Apperzeption machen will, annulliert damit jeden ansonst getanen

⁷² WdD 201.

⁷³ WdD 201.

⁷⁴ F. Trommler: Doderers Moral der Sprache, Colloquia Germanica, 1971, 3, p.286.

apperzeptiven Akt und auch jeden noch möglichen
im Voraus. 75

Views such as these are more readily associated with the monk's cell than with the creative workshop of a modern novelist.

A recurring feature of Doderer's thought is the way in which he alters the meanings of words to make them fit into his own categories. The examples of "Analogie", "Pseudologie", and "Dummheit" have already been mentioned in this respect. Especially in the case of a word as common as "Dummheit", there is a real danger that Doderer's idiosyncratic usage will not be fully understood. This is also true of his peculiar use of "Schwäche" and "Kraft", both of which are adapted to fit into the scheme of apperception, thereby undergoing a change in their primary meaning. For instance, "Schwäche" becomes a characteristic of deperceptive thought, Doderer being at pains to point out that his own conception of weakness has little to do with that of St. Paul. It is rather -

eine Unfähigkeit, den lebensnotwendigen Punkt, auf den es jeweils ankommt, so deutlich zu sehen, daß uns diese Apperzeption sozusagen in's Blut geht. Schwäche ist der graue Star vor allen Apperzeptionen. 76

There is, therefore, no hint of physical weakness in the way Doderer conceives of "Schwäche". Expressing this notion even more strongly he states quite bluntly:

Alle Schwäche ist Apperzeptions-Schwäche. 77

Weakness is thus defined in terms of deperception, just as strength and the strong man can be considered as the products of apperception rather than of muscle.

75 T 738.

76 T 185.

77 T 185.

Because it lends a false colour to our view of the world and of our own selves, Doderer believes that deperception represents a "Verleugnung der analogia entis".⁷⁸ As a result of this, he also contends that the very basis of human communication, our powers of speech, suffer serious damage. Although this is a phenomenon which is not immediately apparent, its effects are none the less dangerous. Doderer believes that once our view of things is disturbed by deperception, the means by which we express ourselves also become affected. There opens up a gulf between the intrinsic reality of things and the way in which a deperceptive man expresses his view of them. Language becomes divorced from the objects, states and events which it is supposed to designate, and therefore loses its meaning. Doderer considers this to be the most dangerous manifestation of "Apperzeptions-Verweigerung".⁷⁹ By the same argument, however:

Nichts fürchtet die Apperzeptions-Verweigerung
so sehr wie Wörtlichkeit. 80

So, although our language can easily become affected by a deperceptive frame of mind, it also provides the surest means of combatting that same deperception. As long as language is able to retain the integrity of its basic meaning, it will show up "Apperzeptions-Verweigerung" for what it really is:

Wenn uns die Dummheit anrennt, sei es die eigene
oder eine konsolidierte von außen: an diesem
Richtmaße wird sie erkannt und mit seiner Hilfe
abgewiesen, auch in ihrer gefährlichsten Form,
wenn sie nämlich der Sprache sich bedient. 81

⁷⁸ R 56.

⁷⁹ WdD 203.

⁸⁰ WdD 202.

⁸¹ WdD 203.

Recognizing the power which language holds for Doderer in the fight against a contorted view of reality, the importance of the writer in his plan of campaign becomes clear. Because he above all others has the tool of language at his command, to use as he finds fit, it is up to the writer (and here Doderer clearly has himself in mind) to lead the fight against the ravages of "Apperzeptions-Verweigerung". It is one of his primary tasks to bring men to a proper appraisal of their position in the scheme of things, for Doderer sees the task of the writer as an essentially ethical one. It is for this reason that he speaks of "Wörtlichkeit als Kernfestung der Wirklichkeit".

Over a period of some thirty years, from the time of writing Ein Mord den jeder begeht onwards, a characteristic feature of Doderer's work is his increasing preoccupation with the nature and problems of intense anger, and the unhappy people who are prone to suffer such bouts. "Wut" is the word Doderer chooses to denote this condition, the "Wüterich" being the person who is subject to such fits of choler. Although there is an increasing tendency to deal with this topic in an ironic, humorous and even farcical way, there is no mistaking the underlying seriousness of Doderer's concern, well illustrated in the effects which Herr Castiletz's rages have upon the development of the young Conrad Castiletz in Ein Mord den jeder begeht. As the gallic majordomo Pépin says in Die Merowinger :

Die Wut des Zeitalters ist tief. 82

By "Wut" Doderer really means nothing more than the extent to which "Apperzeptions-Verweigerung" is the predominant mental attitude of our times, for:

Die Wut ist die katastrophalste Form der Apperceptions-Verweigerung, welch' letztere ja sonst nur in den vielen Hunderten von Formen der Dummheit umherschleicht. 83

That Doderer himself was subject to fits of rage is something he informs us of in Tangenten when he writes:

In der Wut bin ich durchaus apperzeptions-verweigernd. 84

As we know, however, the external manifestation of deperceptivity with which Doderer was probably most concerned was not so much that of violent rage as of violent revolution. The most frequent cause of this, so he believes, lies in the power which specific ideologies are able to exert on the mind and imagination of modern man. However, no ideology can ever provide an adequate solution to the problems of the world, for an ideology is nothing more than a programmed systemization of how things ought to be rather than a calm evaluation of how they are here and now. The imposition of an ideology is therefore merely one more attempt to force an absolute set of values on to a world which is only capable of being understood in relative terms. In Doderer's eyes, the revolutionary stands as the epitome of all "Apperzeptions-Verweigerer", and to revolution in general he gives the title "das Genfer Thema", this being derived from Geneva, the "Traditionsheim aller Totalisten seit Calvin".⁸⁵ Doderer applies the term universally wherever totalitarian dogmatism and ideological revolution are to be found. It is hardly surprising

83 Me 230.

84 T 312f.

85 T 20.

that so much of Tangenten is filled with discussion of this topic, for at the time when these diaries were written, Germany was still in the grip, or had just escaped from it, of the most terrifying totalitarianism the world has yet experienced. Doderer is convinced that real apperception will automatically rule out violent revolution, for not only is apperception in itself a truly revolutionary act, but also -

wenn man vom Leben lebt, und mit ihm einigermaßen intim ist, da kann man halt nie ein rechter Revolutionär werden. 86

In the paradoxical way which is so typical of him, Doderer contrives to turn the whole concept of revolution on its head. Where many progressive modern thinkers regard revolution as the only way to instil new life into a sick world, where the revolutionary is looked upon as the heroic man of action who rights the wrongs of centuries and rejects a sick past for a healthy future, Doderer can only see revolution as a bloody catastrophe and the revolutionary as, of all things, a reactionary:

Im Kerne ist jeder Revolutionär ein Reaktionär. Seine Sterilität hindert ihn, geistige Zukunft zu sehen, hier fehlen ihm die Instinkte, er staffiert sich mit den anerkannten Werten der Vergangenheit aus, ist also im springenden Punkte nach rückwärts gewendet. 87

In his new introduction to Der Fall Gütersloh, Doderer writes:

Kein Problem ist ja auf der Ebene lösbar, auf welcher es angetroffen wird. 88

86 T 24f.

87 T 256.

88 WdD 39.

However, this is, in Doderer's opinion, exactly what the revolutionary attempts to do when he tries to bring about violent and radical changes within society:

Sein aus dem Typus erfließendes, also gewissermaßen apriorisches Dafürhalten ist, daß die Dinge auf der Welt geordnet werden könnten nach Prinzipien, welche in der gleichen Ebene liegen wie die angetroffene Unordnung. 89

As for revolution infusing new vitality in to a moribund world, Doderer finds it better suited to destroying life altogether:

Revolution ist Lebensmüdigkeit. Man löst das Politikum durch totalitäre Abschaffung der Politik...bis zur Abschaffung des Lebens überhaupt. 90

Unfortunately, as the experience of this century shows, man in his blindness knows no limit to his attempts at self-destruction and the despoilation of his environment. Nevertheless, Doderer is sure that he has discovered the reason for this, and having diagnosed the disease, he is equally convinced that he has found the cure. Like Stifter, Doderer believes that man's present sickness lies in his refusal to recognize his own self and the world as they really are, the symptoms showing themselves in the manic desire to snatch at things which should only come about in their own time and through their own accord. The result of this is a total loss of clarity and perspective which ensues in the alienation of man from both his true self and the world in which he lives. The only way in which this state of affairs will be put right is by a universal readiness to apperceive.

89 WdD 284.

90 T 737.

D) The nature of "zweite Wirklichkeit"

From the discussion of Doderer's views with regard to apperception and the nature of reality, it is now evident that both are conceived of as essentially ideal states. Just as there can be no total apperception, so what Doderer calls empirical reality is the nearest approach to full "analogical" reality. By the same token, however, there is no such thing as complete "Apperzeptions-Verweigerung". Try as he may, no man can totally divorce himself from the realities of the world around him. Despite this, the "Apperzeptions-Verweigerer" can still be said to refuse to accept the world for what it is. He shuts himself off from whole areas of experience which he finds displeasing or distasteful, and because his powers of apperception are thus wilfully obstructed and restricted, he has no chance of perceiving things in the round, nor is the "analogical" state able to come about. In the life of the deperceptive man, everything will be subjectively coloured and his view of things never impartial. Similarly, in the same way that the "apperceptive Haltung" has the power to transform both the individual and the environment, so too "Apperzeptions-Verweigerung" brings about changes in the world. However, whereas the "unio chymica" of apperception is constantly beneficial in its effects, the changes wrought by deperception are purely detrimental both to the individual self and to the world at large. It is the starting point in the erection of a "zweite Wirklichkeit". As in the apperceptive state, there is here too an unquestionable nexus between the "inner" and the "outer", but because the dominant outlook is subjectively biased, the essential dialectic which brings about analogical reality is unable to function to full effect. Instead of producing a state approaching full

analogical reality, the effect of this subjectively-weighted dialectic is to bring about what Doderer calls a "Pseudo-Konkretion", a second reality existing side by side with the "first" reality which results from apperception. Second reality no longer represents a true synthesis, it is "Schein" rather than "Sein", for the "inner" and the "outer" are no longer in congruence. Expressed in a concise way, one could define "zweite Wirklichkeit" as being the manifestation, both in the life of the individual and in the world outside, of a deperceptive view of life. Instead of accepting the world for what it is, the "Apperzeptions-Verweigerer" imposes his own personal ideas and preconceptions on to given reality. In so doing, Doderer believes, he sets up his own, false world -

welche die erste vollkommen spiegelt - hinter einer Wand von undurchdringlichem Kristall gleichsam - wie denn auch alle Gegenstände, Einheiten und Gegensätze jener ersten Wirklichkeit in der zweiten wieder vorkommen, nur anderen und durchaus gemeinsamen, nämlich deperzeptiven, Wesens. 91

To all outward appearances, then, there is no difference between analogical and pseudological, first and second reality. Indeed, how could there be? As Dietrich Weber points out:

Nur der Akzent ist verlagert, genauer: der dort lebensgemäß wandernde Akzent wird hier fixiert. Der analogische Raum nämlich erhält sich durch den dialektischen Bezug zwischen Innen und Außen und bleibt so in lebendiger Bewegung. Der pseudologische Raum dagegen ist statisch; die Dialektik ist aufgehoben; der Akzent liegt fest auf dem Innen, das sich zum "herrschaftlichen Mittelpunkt" erhoben hat. 92

91 T 194.

92 DW 185f.

In fact, second reality is neither reality nor unreality, and although Weber continues in untranslatable Heideggerean jargon, he would nevertheless seem to have crystallized Doderer's argument when he writes:

Zur Wirklichkeit fehlt ihr die Echtheit der Konkretion; von der Unwirklichkeit ist sie durch ihr Wesen als Scheinkonkretion getrennt. Sie ist eine bis an die Grenze der Unwirklichkeit herabgeminderte Wirklichkeit, eine wirkliche Unwirklichkeit oder eine unwirkliche Wirklichkeit. 93

Doderer considered the twelve years of the Third Reich to be a period when "zweite Wirklichkeit" held sway, when the subjective desires of one man were imposed en bloc on to nearly the whole of Europe. Throughout the war years he therefore constantly anticipated the day when Hitler's regime would come to an end and some semblance of "reality" be re-established. However, for the millions of people who suffered then, those years were very real indeed, irrespective of whether they were merely an unreal reality or a real unreality. The danger not only of Doderer's own philosophical meditations, but also of commentaries upon them, is that the very realities with which Doderer was concerned are lost from sight.

The notion of "zweite Wirklichkeit" as something which arises from the destruction of the "analogical" dialectic of subject and object also provides the basis for Doderer's concept of the daemonic, and at once gives a clue to the interpretation of Die Dämonen:

Zwischen einem pseudologischen Innen und einem analogischen Außen gibt es keine Deckung und eben so wenig umgekehrt. Wohl aber ist, ganz wie eine analogische, auch eine pseudologische Deckung zwischen Innen und Außen möglich: ihre Erscheinungsformen sind die Dämonen oder mindestens Personen und Umstände mit dämonischem Akzent.

Dämonie ist pseudologische Wirklichkeit und der analogischen formal gleich.

Da haben wir's also: das Thema! 94

Demons, says Doderer, are those people who reject the real world and themselves as they intrinsically are in favour of dreams and schemes of how they would prefer things to be. As soon as they try to put these phantasies into practice, they leave behind the world as it is and move into their own world of second reality. As Weber points out, Doderer's conception of the daemonic is not unlike Plato's in that it is regarded as something of a half-way stage.⁹⁵ For Doderer, the daemonic lies between reality and unreality, both of which are recognized as unrealizable abstract terms; it is therefore the human condition per se. In terms of Doderer's concept, we are all of us to some extent daemonic. Plato too sees the daemonic as an intermediary state, but for him it represents a bridge between the realm of the senses and that of ideas. Also, whereas in Plato's scheme it can be regarded as quite a positive condition, for Doderer the daemonic state has only negative connotations, being a pointer towards the decline into a state approaching unreality. This, Doderer firmly believes, is the great danger of our modern era. His novels are therefore to be seen as a conscious attempt to point out the dangers of "Apperzeptions-Verweigerung" so as to assist us in regaining our awareness of things as they really are. In this respect, Doderer's works are expressly moral in their intent.

⁹⁴ T 663. According to Herbert Eisenreich (Reaktionen, 1964, p. 191), Doderer's concept of the daemonic is influenced by J. Burckhardt's Kultur der Renaissance, where it is defined as "Unfreiheit des Entschlusses, verbunden mit Anwendung der äußersten Mittel, und Gleichgültigkeit gegen den Erfolg als solchen".

⁹⁵ DW 186.

Because there can be no external method of distinguishing between what is first and what is pseudological reality, Doderer believes that recourse must be made to a "dialectical psychology" based on a recognition and understanding of the workings of the "Mechanik des Geistes" on the one hand and the "Mechanik des Lebens" on the other. Essential to Doderer's views in this respect is the rejection of all forms of empirical psychology. This implies automatically a rejection of all forms of modern psychology, which, according to its adherents, only became a true science when it unconditionally accepted and adopted the methodology and empirical tenets of modern science. In his introduction to Die Wiederkehr der Drachen, Wolfgang H. Fleischer quotes Otto Weininger where he says, with reference to his own theories:

Die Psychologie nun, welche hier der Darstellung dient, ist eine durchaus philosophische. 96

This philosophical psychology of Weininger's would appear to have provided the inspiration for Doderer's own dialectical psychology, for both are based upon the nexus between "inner" and "outer", subject and object, which exists in the individual's appraisal and perception of the world. Doderer is convinced that an awareness of this dialectic provides the only feasible means of approaching the problem of "zweite Wirklichkeit". Any examination of second reality must be based, therefore, on an understanding of the mental processes which give rise to it, for one of the chief difficulties of "zweite Wirklichkeit" lies in its very intangibility:

Alles erscheint also hier, was es draußen auch gibt, nur unter einem anderen Vorzeichen, einem

96 WdD 9.

Minus, einem Privativum...Aber vor dem Auge der empirischen Psychologie und ihrer Methoden besteht da nicht der mindeste Unterschied, und jene vermag daher hier keineswegs zu unterscheiden ...Solches könnte nur die dialektische Psychologie. 97

Doderer considers the state of second reality to represent the "moderne Sachverhalt",⁹⁸ and in his novels the reader may observe his repeated attempts to portray it in all its varying guises. Although the ways in which "zweite Wirklichkeit" manifests itself are as varied as life itself, Doderer believes that the underlying cause is always the same, even though to all outward appearances it may appear as a sexual, political, or even literary aberration. Second reality is a product of that deperceptive mental state which leads men to grasp out for that which can "nur hinzu-gegeben werden".⁹⁹ Whoever succumbs to this temptation -

tut einen fundamental verkehrten Griff in die Mechanik des Lebens. Sie schlägt ihn sogleich zurück, und schon bewegt er sich im Pseudologischen. 100

Simply because he believes that their root cause is to be found in the same mental attitude, Doderer is thus able to class together aspects of life which on the surface appear to be entirely divorced from each other. By this means he demonstrates the essential similarity between political totalitarianism, sexual deviation and pornographic literature, all of which spring from a deperceptive way of looking at oneself and the world. Eventually the individual comes to live in a world of his own subjective projection, a second reality which

97 WdD 279f.

98 D 1023.

99 WdD 278.

100 WdD 277.

cuts him off from any valid contact with or experience of what Doderer considers to be the world as it really is. Having realized this, the reader will no longer be surprised by the apparently idiosyncratic way in which Doderer links sex with politics in the tract Sexualität und totaler Staat. In our sexual behaviour, as in our political life, we often prefer an imagined ideal to the reality at hand, a desire which frequently becomes so strong that we attempt to realize it in practice. Indeed, Doderer comments upon the fact that European man had for centuries anticipated in his sexual predilections the methods of the totalitarian state.¹⁰¹ Womens' liberationists would no doubt agree here wholeheartedly with Doderer. In his novels the link between sex and politics in the setting up of "zweite Wirklichkeit" is particularly pronounced in Die Dämonen. Here, Doderer goes to considerable lengths to pinpoint the rise of the Third Reich in the sexual malpractices of the characters. In the figure of Kajetan von Schlaggenberg, for example, the reader soon becomes aware of his sexual preference for corpulent ladies. Whilst this is outwardly rather amusing, it is bound up at a deeper level with his anti-semitism, which comes to the surface after the breakdown of his marriage with the slim Jewess Camy Schedik. This sexually-inspired anti-semitism merges imperceptibly in to that of the political ideologists Körger and Eulenfeld. As René Stangeler, so often Doderer's mouthpiece, remarks:

¹⁰¹ This is a view which Doderer would appear to share with Musil. As Helmut Gumtau remarks (Robert Musil, 1967, p.17), "Heute sehen wir, daß Musil im Törleß eine politische Katastrophe ahnungsvoll erfaßt hat. Er stellt in seinen späten autobiographischen Notizen (zwischen 1937 und 1941) fest: Die beiden Jungen v. Reiting und Baron von Beineberg, die in der Kadettenanstalt ihren sexuellen Sadismus an einem wehrlosen Kameraden (Basini) auslassen, sind die "heutigen Diktatoren in nucleo".

Diese Kerle wollen alle in der Verlängerung von dem leben, was sie sich ausgedacht haben. 102

102 D 736. It is known that Doderer's reaction to the political climate of the times provided one of the main reasons for his ceasing to work on Die Dämonen in 1937. Bearing in mind his distaste for all ideologies and despite his early allegiance to the NSDAP, Doderer's reluctance to continue work on the novel will be appreciated. Die Dämonen is essentially a political work in its condemnation of all political and social systems; for Doderer these are no more than aberrations stemming from individual "Weltverbesserer". He is convinced that no system as such can be valid for all of mankind. In the novel, fascists and socialists alike stand condemned, but the work is more than simply an indictment of these two ideologies. Not only in the portrayal of financial corruption, but also in the descriptions of the mounting chaos in Austria after 1918, leading to the short but bloody civil war of 1934, is the reader invited to see, by implication, the failure of capitalism and the "western" system as such. Doderer's rejection of all systems is allied with his belief that the individual is supreme, and must be treated as such, and not merely as one of the masses or as the member of a certain race, be it select or despised and persecuted:

In einer 'rassenreinen' Gesellschaft wird jeder Simpel und Brutalist, der nicht vorwärtsgekommen ist, mindestens einen 'Arier' vorstellen; die gleiche Auszeichnung kann, bei anders gerichtetem 'Idealismus', darin liegen, für einen Prolet-ariet zu gelten. Dort eine vermeintliche Gemeinsamkeit der Rasse, hier eine der Klasse, es ist gehüpft wie gesprungen. Klassen können ja zu Rassen werden, und umgekehrt. (D 487)

For a former fascist, Doderer's portrayal of the Jews in the novel is quite remarkable. Until the advent of Hitler in Austria, Jews numbered about one tenth of the population in Vienna, but played a role out of all proportion to their numerical strength in business, the arts, and Viennese society in general. Therein lies the clue, perhaps, to the notorious anti-semitism of the none too nordic Viennese. As a former Austrian Nazi one would expect Doderer to be at best privately anti-semitic and to avoid the 'Judenfrage' in his books. Yet how could a novelist whose intention it was to portray the totality of life, as based on Viennese society, ignore the Jewish element? He cannot do so, and to one's

This is, of course, the very essence of a deluded existence in a world of "zweite Wirklichkeit". To take a further example, the sadism of Jan Herzka is bound up inextricably with the medieval torture chambers of

surprise and delight the Jews are portrayed, if anything, in a better light than their gentile cohabitants; even the business shark Cornel Lasch is painted sympathetically. More importantly, intercourse between Jew and non-Jew is shown in Die Dämonen to be complete, harmonious, and integrated. However, one could level at Doderer the criticism not only of having idealized these relationships, but also of having omitted in his portrayal the vast colony of immigrant "Ostjuden" living in the Leopoldstadt suburb. These people were not only the butt of Viennese anti-semitism, they were also shunned by the integrated Jewish bourgeoisie, of which Doderer here provides such a sympathetic portrait. A good impression of life in the Vienna ghetto is to be had from the relevant chapter of Joseph Roth's Juden auf Wanderschaft, whilst Doderer himself later touches on this aspect in his portrayal of the Halfon family in Der Grenzwald. In Die Dämonen, it is significant that even the fascists Körper and Eulenfeld have no qualms about accepting the Siebenscheins' hospitality. Indeed, Körper is painted throughout in a most unpleasant light, and in the one incident in the novel where the racist ideals of the fascists fully come to light (D 309), he has to admit defeat. 'Die Unsrigen' are out on an excursion to the Wienerwald and become separated from one another, forming into groups which correspond to their racial and political affiliations.

"Man marschieret heute sozusagen getrennt", sagte Stanglerer... "Fassen Sie dieses getrennte Marschieren sinnbildlich auf, dann kommen Sie dem wahren Sachverhalt am nächsten", bemerkte mein Neffe. (Dr. Körper)

"Wie - ?" fragte Stanglerer.

"Von mir aus als die Vision einer besseren Zukunft."

The language here is unmistakably that of the Nazi ideologists. Körper is busily deciding who may join their group when the Jewess Grete Siebenschein innocently asks if she may join too. Körper replies that she may not. Okay, until then associated with the fascist group, saves the day by gallantly announcing that the subject of their discussion is an

Schloß Neudegg. In turn, these are closely associated in Doderer's mind with the methods of the police state. A good analysis of Herzka's life in a second reality can be found in Dietrich Weber's examination of this figure in the relevant chapter of his study of Doderer's novels.¹⁰³ Weber makes the point that outside of Die Dämonen there is also in Die erleuchteten Fenster a definite link between National Socialism and "Apperzeptions-Verweigerung" in the sexual sphere:

Zihals "totaler Ordnungs-Kosmos", in dem die Welt zur ideologisch gesichteten "entzauberten Objekts-Welt" degradiert wird, ist nichts anderes als eine parabolische Darstellung des Dritten Reichs. 104

Because the apperceptive outlook of the individual determines the state of reality in the external world,¹⁰⁵ nothing is left untouched once the process of apperception has been disturbed. Doderer believes that the basis for all apperception lies in man's sexual awareness, and once the sexual function is unbalanced, the rest of life will quickly follow. Writing in Die Dämonen of "zweite Wirklichkeit" in the sexual sphere he says:

Und wenn das im Kerngebiet des Lebens auftritt, so kann es anderwärts nicht fehlen, ja, es wird, bei geringeren natürlichen Hemmungen, noch viel behender und ausschließlicher geübt werden. So ließe sich leicht denken, daß es auch zu einer

all-male table-tennis tournament. Grete seizes on this and insists that it be held at her home. The tables are thus turned on Körper, and even Eulenfeld looks at Orkay 'mit unverhohlener Sympathie'. But then, one would expect no less from a man who, for all that he is an alcoholic old whoremonger, was nonetheless educated at Eton! (S 91)

103 DW 180-205.

104 DW 188.

105 The influence here of Kant upon Doderer's thought is clearly observable.

zweiten Sprache kommen könnte, die mit den gleichen Wörtern doch nicht das gleiche ergreift, oder zu einer zweiten Ordnung, die ebensowenig mit der Wirklichkeit zu tun hat. 106

When Doderer speaks of the "chymische Hochzeit" of apperception,¹⁰⁷ we must be prepared to take this not only in its metaphorical sense but also quite literally, for as Weber remarks, quoting Doderer, "man geht da aus sich heraus und in einen anderen hinein".¹⁰⁸ Because sexuality is considered to be the basis for apperception,

106 D 670.

107 See DW 189. The concept of the "chymische Hochzeit" is frequently encountered in alchemistic writings from the 17th century onwards. The term originates in Johann Valentin Andrä's Chymische Hochzeit des Christiani Rosenkranz (1616). (For further reference see the chapter "Von der 'chemischen Hochzeit'" in Titus Burckhardt's Alchemie, 1960, p. 166-174).

Burckhardt writes (p. 166): -

die Alchemie (beruht) auf der Einsicht, daß der Mensch durch den Verlust seines ursprünglichen "adamischen" Zustandes in sich selber entzweit ist und sein vollständiges Wesen erst wiedererlangt, wenn die beiden Kräfte, deren Zwist ihn entmachtete hat, miteinander versöhnt werden.

It is obvious from this statement that Doderer's analysis of personal reality bears some similarity to the views of the alchemists, who saw "die innere und gleichsam organisch gewordene Entzweiung der menschlichen Natur" as a result of "ihres Abfalles von Gott" (Burckhardt, p. 166). The notion of the "chymische Hochzeit" involves the reuniting of these two halves, in the same way as Doderer sees the attainment of "analogical" reality (der "adamische" Zustand?) as resulting from the coming together again of "inner" and "outer" in the life of the individual. It is typical of Doderer's eclectic method that he should adapt this notion into the scheme of his dialectical psychology, just as we have seen him adapt Thomas's notion of the *analogia entis*.

108 WdD 275.

it becomes clear why in so many of Doderer's works the reader is faced with characters whose views on sex are distorted. In these figures we are able to observe what takes place once "unser wirksamstes Apperzeptions-Organ"¹⁰⁹ no longer functions correctly. Although sexual deperceptivity is held to be the primary cause of all second reality, a "Pseudo-Konkretion" can appear in any sphere of life. In connection with Die Dämonen, only the sexual and political aspects of "zweite Wirklichkeit" have so far been mentioned; in this novel, however, there is hardly a figure whose life is not affected in some way or other by the clash between illusion and reality. For example, Charlotte von Schlaggenberg, the supposed sister of Kajetan, lives in a world of musical phantasy. She dreams only of becoming a virtuoso violinist, although she is not suited by temperament for this exacting career. If she were honest with herself, she would also realize that her musical gifts are not sufficient either. However, she steadfastly refuses to admit this to herself, and since she tries to fashion her life in a way which is unfaithful to her own real nature as a person, she slips into the realms of a "zweite Wirklichkeit". A similar process may be observed in the case of Friedericke Ruthmayr. She goes through all the motions of a lady who lives in high society, although in reality she is trapped, almost against her will, in this world of upper-class socializing and idle gossip which is quite foreign to her true nature. At a much less exalted social level, the whore Anny Diwald lives not only in the world of prostitution, which itself debases our sexuality, and therefore our capacity for apperception, but also of drug addiction and alcoholism. Different as these various aspects of life in a second reality

¹⁰⁹ T 838.

may be, they do, as Karl August Horst points out, stand in direct connection with -

den kollektiven Dämonen, mit jener zweiten Wirklichkeit der Zeitungskonzerne, der Bankmanöver, der politischen Machenschaften, deren grotesken Leerlauf wir täglich am eigenen Leib verspüren. 110

Although Doderer's analysis of second reality is based upon a Viennese society which passed away for ever with the "Anschluß" in 1938, the causes which he suggests for it then seem no less cogent now in the light of contemporary developments and events. Certainly, what Doderer diagnosed as a deperceptive outlook on life would seem to be just as much with us today as it was in the Vienna of the twenties. Could not the political activists in Ireland, the upholders of Apartheid in South Africa, the pornographers in Soho and the arbiters of literary taste in the Soviet Union all be said to live in a world which is a projection of their own subjective desires and tastes? As Doderer would have it, do they not all live in a "zweite Wirklichkeit"?

110 K. A. Horst: Dämonie der zweiten Wirklichkeit, Merkur, 10, 1956, p. 1013.

CHAPTER 2

The sphere of "zweite Wirklichkeit"

- | | | |
|----|--------------------------------------------------------------------------------------------------------|-----------|
| A) | "Zweite Wirklichkeit" and the question of order | 52 - 72 |
| B) | The language and situations of "zweite Wirklichkeit". | 72 - 107 |
| C) | The function of animals as a linguistic and thematic device in the portrayal of "zweite Wirklichkeit". | 107 - 130 |



A) "Zweite Wirklichkeit" and the question of order.

Nicht das leblose und ungeordnete Umherliegen des Materiales macht die zweite Wirklichkeit, sondern daß man es in eine Gegen-Ordnung bringt, welche jene des Lebens ausschließt, so im Politischen wie im Erotischen. 1

It will be noticed that in this quotation from the Repertorium, Doderer speaks of the order of life as opposed to the order of a second reality.² By the order of life the reader is meant to understand that natural order which Doderer believes will ensue both within the individual and in the external world as the result of apperception. Doderer believes that the person who -

das größtmögliche Opfer gebracht, das im Geiste gebracht werden kann: die Welt so zu sehen, wie sie ist, nie wie sie sein soll. 3

is also the person whose whole being is naturally ordered, because the "inner" and the "outer", the "Mechanik des Geistes" and the "Mechanik des Lebens" are perfectly balanced. He lives at a high level of perceptive awareness, and thus at a high level of reality. Doderer's very use of the word "Mechanik" surely suggests in itself that he is convinced of an underlying order both within the self and in the world outside. At the level of everyday reality, Doderer would be the first to admit to the apparently chaotic nature of things - the passage has been noted previously where he writes of -

¹ R 269.
²

The grammatical construction of the sentence does not make this point entirely clear, for the clause beginning "welche jene des Lebens" could be so read as to imply that the order of life is itself a "Gegen-Ordnung". However, this would make nonsense of Doderer's views, and the sense of this passage, as he surely intends it, becomes clear at once if the word "Ordnung" is accepted as being implicitly understood after "jene".

³ M 233.

die flüchtige, tuffige, leichte, formfremde
Materie dieses in Streifen und Fetzen
abgerissenen Lebens. 4

Paradoxically, he still maintains that there is a
"lebensgemäße Ordnung"⁵ running through this chaos,
hidden away and difficult to perceive, but indubitably
there:

Zur Ordnung aber gehört es, daß sie verborgen
sei. 6

This natural order can never be man-made, for "Auch
Ordnung kann nur hinzu gegeben werden".⁷ What is more:

Nur das konsolidierte Chaos einer zweiten
Wirklichkeit verwehrt der eindringenden
lebensgemäßen Ordnung ihre Wirkung. 8

Doderer thus maintains that there is an order inherent
in the natural processes of the world, a fact which will
be recognized instinctively by the apperceptive person.
He is not concerned with providing fool-proof
philosophical reasons and arguments for his basic
beliefs; as far as he is concerned, an underlying order
in the world is a matter of fact, and to be taken for
granted in the same way that the state of reality at a
given time is assumed to depend upon the interaction of
subject and object. Because apperceptive people are
naturally aware of the basic world-order as something
self-evident, they do not presume to interfere with it
in any way; they accept it as something far mightier
than themselves, and as such beyond their power to

4 T 287.

5 R 43.

6 S 733.

7 T 664.

8 R 43.

regulate. Nevertheless, Doderer declines to go beyond such phrases as "Mechanik des Lebens" and "lebensgemäße Ordnung" in his definition of what this innate order actually is. To find the clue to Doderer's position, the reader must look to examples provided within the context of the novels, for Doderer never presumes to deliberate upon such a vast issue in his philosophical meditations. He believes that it is sufficient simply to be aware of this order as something which affects each of us as individuals in creation. What does interest him, and here he becomes much more specific, is when deperceptive men refuse to recognize this natural order and attempt to impose, either upon themselves or upon their environment an artificial order of their own making, be it in the social, political or sexual sphere. In so doing they create a "gemachte Ordnung",⁹ a second reality in opposition to the natural order resulting from the analogical dialectic of "inner" and "outer". By imposing the facile and superficial orderliness of preconceived plans or notions, the "Apperzeptions-Verweigerer" not only denies the glorious complexity of life, but worse, cuts himself off from it; having interfered with the analogical dialectic, which alone produces true and valid order, he can see things only in a subjectively biased way. Indeed, only a deperceptive person would even consider trying to impose his own personal "order":

Persönliche Ordnung ist die Art, wie einer seine Cavität im Dasein, seine Welthöhle, innen ausstattet, und zwar auf eine Weise, welche geeignet ist, über die Natur des Lebens eine ständige Täuschung zu erzeugen. 10

⁹ S 732.

¹⁰ T 522.

Because life is so overwhelmingly complex, it is an obvious temptation to try and impose personal categories upon it for the sake of ready comprehension. However, by so doing, we destroy the very sense of life itself. Doderer believes that in the face of this complexity the only answer lies in a boundless willingness to apperceive and in an unlimited receptivity towards the unending stimuli of the created world in all its aspects. To impose our own sense of order is thus to circumscribe automatically our receptivity; it can lead only to an erroneous appraisal of how things really are and to a lower level of personal awareness with regard to the world around us.

This is precisely what happens to Conrad Castiletz in Ein Mord den jeder begeht, though not, it must be stressed, entirely through his own fault. In his case, the deperceptive ordering of his world and life is forced upon him by his father's maniacal fits of rage, which force him to withdraw into himself. Eventually he erects a protective "wall" by submitting to this ordering process everything which he experiences in his life. By these means, nothing, not even the smallest object, will be out of place, and Herr Castiletz will have less reason for losing his temper. Conrad Castiletz's main reason for imposing order is thus to safeguard himself from the unpleasant effects of disorder. As Julius Zihl explains in Die Strudlhofstiege, this is a wrong reason, for order -

muß erfließen aus einem höheren Prinzip,
sozusagen, das sich selbst schon genug ist:
nämlich aus der Liebe zur Ordnung als solcher,
nicht zu ihren vorteilhaften Folgen nur. 11

By cutting himself off from spontaneous experience in

11 S 732.

order to protect himself from his father's displeasure, Conrad Castiletz disturbs the basis of his relationship with his environment and with his fellow men. The result is to create an artificial barrier around himself which makes apperception impossible. Even as a child, his games and play are subjugated to his desire for orderliness and this attitude is carried over into his sexual relationships as he grows into manhood. Because of the mental barriers which he has placed around himself he shows himself incapable either of giving or of experiencing love, which by its very nature demands the removal of all constraint. He is oblivious of the needs and feelings of other people, for his subjectivity is total. Moreover, in his failure to respond to external stimuli, Castiletz not only does damage to his own personal development, he also incurs deep guilt in his relationships with his fellow creatures. He is incapable of returning the love of Ida Plangl, and on the advice of his tutor, Albert Lehnder, whose influence upon him is baleful, Castiletz breaks off his relationship with her because she represents "eine Unordnung" in his life. She ceases in his eyes to be a human being, and his reasons for dispensing with her are entirely unconnected with her nature as a person; he simply feels:

Es mußte das geordnet werden. 12

There is a chilling and repellent lack of emotion in these words. They are uttered by a man who, in the desire to have complete control over his life, has become insensible to the reality of life around him, the very nature of which is dependent upon the free interplay between the self and the external world. Yet

12 M 87.

this is what Castiletz expressly tries to eliminate from his life:

So führte der junge Mann ein geordnetes Dasein. 13

As will be realized from earlier quotations where Doderer speaks of the "Ordnung des Lebens" and of a "lebensgemäße Ordnung", the use here of the word "Dasein" is significant. Because he has twisted the natural order to accommodate his own purposes, Castiletz no longer leads a "life" at all, for this is characterized by a tension between internal and external, subject and object. His is a mere existence, it is "Dasein" and not "Leben".

During the course of his existence, there are only a handful of occasions when Castiletz is not ruled by his passion for order. By far the most important is when as a youth he goes by train to visit an aunt in a Swabian textile town. Prompted by some rather abandoned travelling companions, he agrees to take part in a practical joke involving the projection of a human skull out of the compartment window as the train is passing through a tunnel. The skull, on the end of a stick, suddenly appears outside the window of the next compartment, where a young woman is travelling alone. Unknown to Castiletz at the time, this prank, which is a deliberate and self-conscious attempt on his part to create something worthy of an anecdote and thereby to interrupt for a time the sterility of his self-imposed order, ends in tragedy. Suffering from shock or nausea, the young woman must have gone to the window, for her head hits the tunnel wall and she is thrown back, dead, into the compartment. A jewel-case which she was holding in her hand spills its contents on to the lines inside the tunnel. The corpse is eventually discovered, the

jewel-box lying empty beside it. The immediate reaction of the police is to suspect a case of robbery with murder. At the time of the "murder", Castiletz is convinced he had heard a shriek from the next compartment, but he is dissuaded by his fellow-travellers who have heard nothing. At a conscious level, the sound of the cry soon disappears from Castiletz's thoughts, and he pays no further attention to it. The knowledge is nonetheless embedded in his subconscious, a facet of his being which he has no power to regulate or control. Some years later, he returns to work in his aunt's town, having completed his studies in textile engineering. He soon marries the boss's daughter and at first is happy enough with his lot, enjoying a pleasant, well-ordered existence with excellent career prospects. Everything runs smoothly - in Castiletz's favourite phrase, "es ging alles gut" - until he sets eyes upon the portrait of Louison Veik, his wife's late sister. He discovers that, whilst undertaking a train journey a few years previously, she had been robbed and murdered in mysterious circumstances, the killer having never been traced. Something stirs deep within Castiletz, his subconscious takes control of his actions, although outwardly his growing preoccupation with the task of solving the mystery of this murder is no more than yet another indication of his dislike of anything which is not neatly packaged and ordered. On the surface at least, the murder of Louison Veik represents an "Unordnung" which has to be sorted out. The case becomes an obsession with him to the exclusion of all else; he does everything possible by way of logical deduction and planning to shed light upon the mystery, but it is all to no avail. Whilst discussing the question of "Ordnung" in Tangenten, Doderer writes that whenever it is "direkt angestrebt" it becomes a

"Verneinung des Lebens-Prozesses",¹⁴ for it negates the "Mechanik des Lebens" whose indirect quality is so clearly expressed in the recurring theme of the "Umweg":

Ordnung ist teuflisch, wenn sie hergestellt...
wird. 15

Because it is a denial of the innate processes of life, Castiletz's obsession with orderliness can never solve any of life's problems; by its very nature it is an anti-life force. Certainly, as presented by Doderer in the novel, this "Ordnungsdrang" leads Conrad Castiletz astray. Although he often appears to be close to finding a solution, such a solution never materializes. In the end, it would seem that his problem is solved by mere chance when he happens to be recognized by Botulitzky, the former medical student who owned the skull which had been the cause of Louison Veik's death. Standing outside in the corridor with his girl-friend, he had observed all the details of Veik's death, and had hurriedly got off the train at the next stop. Since that time, however, both he and the girl had lived weighed down by their conscience. Now chance, it seems, has brought Castiletz to him, so that at last he is able to unburden himself. By that same chance, it is also made clear to Castiletz what no amount of sleuthing was ever able to uncover, that namely he, Conrad Castiletz, is the unwitting murderer of Louison Veik. And what is more, this is not the only "murder" of which he is guilty. When still a child he ignores a plea for help from a desperate man because to go to his aid would have meant disturbing the smoothness of his orderly existence. A few minutes later the man shoots himself as Castiletz watches on from the isolation of his bedroom window. Nor must it

14 T 445.

15 R 174.

be forgotten that Ida Plangl's death from tuberculosis is hastened on by his callousness towards her.

Regarding the solution of the Veik case, however, the reader must ask himself, on deeper reflection, whether it is merely a matter of chance which brings Castiletz to Botulitzky and thus to his final state of self-knowledge. Having failed in his attempt to become a doctor, Botulitzky becomes a train driver on the Berlin Underground, and it could perhaps be contended that Castiletz, hard on the heels of the official police suspect Henry Peitz, would never have come to Berlin at all if he had not been driven on by his compelling desire for order. Perhaps, then, Castiletz's desire for order does, after all, play a prominent role in bringing about his eventual enlightenment? But then it must be remembered that Castiletz has come on business reasons as well, sent there by his firm, an additional factor which suggests that he might just as easily have encountered Botulitzky without any of his frantic attempts to solve the mystery.

The basic paradox of the novel is that the desire to impose a personal sense of order is a root cause of disorder outside of the subjective sphere. This ensuing disorder is then incapable of being resolved by the re-imposition of personal order. In the scene where Castiletz once again meets his long-lost friend Günther Ligharts in Berlin, it will be noticed that Castiletz is by no means unaware of the restrictions which his sense of personal orderliness has imposed upon him. After Ligharts had gone to live in Berlin, he had sent Castiletz a postcard informing him of his new address, but the latter had never got round to replying. He remembers this, and with the memory of it pricking him, he apologizes for his omission. Günther Ligharts

informs him that any reply would have been fruitless, for the address he had given him was a pure invention, "um da eine Unordnung zu stiften".¹⁶ This alone is sufficient to tell us how different the two men are, for Ligharts wanted to see -

ob wir ohne alledem wieder irgendwo und irgendwie zusammengeraten würden. 17

Even at this early stage in his life, Ligharts had thus been aware of some process which he wanted to put to the test ("auf die Probe stellen"¹⁸). We, for our part, realize that the "Mechanik des Lebens" has brought the two of them together again. Castiletz is quite astounded at Lighart's attitude, for it is so totally foreign to his own outlook on life:

'Warst du - so...frei, möchte ich sagen, daß du so was in dieser Weise denken konntest, daß du die Anödung wirklich einfach ablehntest? Hat dich das nie als eine-unerledigte Sache, als irgendwo herrschende Unordnung gepeinigt?'
'Nein. Diese Unordnung wollte ich ja.' 19

Castiletz implicitly admits here that he has never been free. He has been a prisoner in a dungeon of his own making, and can scarcely believe that other people are able to conduct their lives in a different way.

A key passage for the understanding of the novel's purpose is to be found in the following quotation, where we read:

Es gibt Fälle, angesichts derer die Vernunft abzutreten hat. Es sind die wahren Musterfälle des Schicksals. 20

16 M 302.

17 M 302.

18 M 302.

19 M 303.

20 M 182.

The feeling of fate which the reader is left with after reading the novel is essentially one of events working themselves out in the individual and the world, independent of all human control, but obeying some inbuilt law which will eventually clarify and illuminate the predicament of the individual. What could at first be ascribed to chance is, in fact, a manifestation of the workings of this hidden order. No matter how hard he were to try, Castiletz could never solve the problem of Louison Veik's death on his own. This, and the allied problem of his own personality, can only be solved by the twin agencies of the "Mechanik des Geistes" and the "Mechanik des Lebens". Castiletz is spurred on by the subconscious memory of the shriek uttered by Louison Veik and the conscious stimulus provided by the story of her death; this in its turn clearly triggers off some inner mechanism. His desperate attempts to solve the murder are therefore more than just a sense of external orderliness asserting itself - they betray the "Mechanik des Geistes" at work. However, it is known that true order (that of analogical reality) is dependent not only upon the "inner" but also upon the "outer" mechanism, the "Mechanik des Lebens", for there must be a dialectical tension between the two. From that time onwards when Conrad Castiletz is confronted with the spectre of Louison Veik, the course of the novel is of this inner mechanism being balanced out by the workings of external "fate". The case of Conrad Castiletz is thus an illustration of Doderer's thesis that true order within the self is fully dependent upon a thorough knowledge of and connection with the external world. This is what Conrad Castiletz, ruled by his artificially imposed sense of order, is for so long unable to recognize. In so far as valid order only ensues as a result of the congruence of "inner" and "outer", it is

basically the same as full reality, which Doderer considers to be the "volle Deckung zwischen Innen und Außen". But total reality, Doderer says, can only be a concept or an ideal. When there is a total overlapping between the dialectical opposites, when the possibility of any commerce between them is excluded, there can be no life; for there to be life, there must be a constant interaction between the two poles, the one influencing the other, but remaining separate and distinguishable. This explains why Castiletz dies at the end of the novel, having at last broken through to a worthwhile and realistic view of life. There is now a "volle Deckung" of the internal with the external, for as we know, his life had consisted of a single obsession, which was to discover the person who murdered Louison Veik. But when he discovers that he himself is her killer, there no longer remains any difference between the object of his life, which was to discover the identity of the murderer, and what he knows himself to be, that is, the man who killed Louison Veik. Subject and object therefore cease to have any meaning in his life, for the order in it, though now a natural one, has become absolute, and with it, the essential dialectic flow between "inner" and "outer" has ceased. Categories no longer have any meaning for him and Doderer believes that, although in an ideal state there should be none, some categories are nevertheless essential for life to be possible at an empirical level. Having arrived at this ideal state, Castiletz's death thus becomes inevitable. Prior to it, however, the reader sees how his arrival at a new concept of order has completely washed away the trappings of his former orderliness. Before leaving Berlin he is found in his hotel room -

(wo) er alles ganz ungeordnet im Zimmer herum-
liegen ließ, jedoch keineswegs in Eile...
Nebenbei vergaß er auch auf sein Handgepäck. 21

He has become a completely different person; the real Conrad Castiletz has emerged at last from the mental dungeon which divided him not only from the outside world, but also from a realization of his own nature. Indeed, he feels that only now has he really started to live:

Castiletz dachte, daß er...eigentlich nie gelebt habe. 22

The type represented by Conrad Castiletz is by no means an isolated occurrence in Doderer's novels; in Die Bresche, for example, the figure of Jan Herzka can be regarded in some respects as a prototype for Conrad Castiletz. He is characterized by "Genauigkeit, Peinlichkeit und Vorsicht, beinahe Ängstlichkeit",²³ qualities which accord perfectly with Castiletz's character. At the beginning of Die Bresche, Herzka's ordered and orderly existence is shattered by the erotic stimulation he feels when looking at a late medieval text illustrated with engravings of witches undergoing torture. A visit to the circus with his unsuspecting mistress provides the final catalyst, for, as he watches the ringmaster at work with his whip, his sadistic impulses take charge of him. He takes the woman afterwards to a hotel room, and there he viciously assaults her. It is significant that the first thing he does after this is to go directly to the mirror, where he straightens his clothes and hair, thus restoring, at least outwardly, some semblance of the balance and order

21 M 360.

22 M 355.

23 B 8.

he had lost when knocking the unfortunate woman unconscious.²⁴ In another early work, the fragment Jutta Bamberger, there appears for the first time a figure who consciously tries to shape the world around him in a subjective manner. Karl Bamberger, afraid of the effects which the lesbian brothel-madame Flavia Boscarelli might have upon his younger sister, engineers a showdown with her from which she emerges triumphant, declaring:

Ach, er glaubt, das Leben läßt sich a priori in
Schächtelchen zurechtlegen und mit Racheschwüren
dirigieren. 25

Some thirty years later in Doderer's creative life, similar views are found not only in such a serious work as Die Dämonen, but also in the scurrilous and amusing Die Merowinger. Childerich von Bartenbruch the Third, the chief figure in the novel, probably goes further than any other of Doderer's characters in the single-mindedness with which he tries to impose his own personal conception of order on to the world around him. This manifests itself, in his case, in the megalomaniac desire to control the lives (and the purses) of people about him on the basis of family authority. To attain this end he contracts numerous marriages, taking to wife, amongst others, the widows of both his father and grandfather by their second marriages. The outcome of this is that, according to his own specious logic, he becomes his own father, son, grandson, uncle and cousin. For example, as the husband of his own step-grandmother, he believes himself to be his own grandfather. The logic of his peculiar beliefs is certainly faulty, not to mention his conception of both genetics and genealogy;

24 B 22.

25 JB 159.

nevertheless, they demonstrate the lengths to which an "Ordnungsfanatiker", with his face set firmly against reality, is prepared to go in pursuit of his dreams. In this novel Doderer satirizes his own pet theories of order and "Apperzeptions-Verweigerung", yet it is this ready ability to laugh at himself which to some extent has alienated him from the more "serious" kind of German reader and critic.

In Die Strudlhofstiege René Stangeler, who himself succumbs to the temptation of a subjectively-biased ordering of his life, pontificates upon the dangers of this attitude and the necessity of removing such an obstruction if one is to live a meaningful life:

"Die Voraussetzung jeder Selbstbiographie wäre aber eigentlich das Fallenlassen der Vorstellung von den Epochen des eigenen Lebens." 26

This is exactly what Stangeler for so long fails to realize, constantly dividing his life into neatly-contained eras. The year 1911, for example, is always remembered as the "Jahr des Tropidonotus Lindwurms" as the result of his boyhood experience with the giant snake in that year.²⁷ Similarly, Conrad Castiletz always thinks of his life as commencing with the salamander-collecting "Molchzeit" of his childhood. Stangeler continues:

"Zunächst muß das eigene Leben aus den Ordnungs-Rahmen fallen, die man ihm schon ganz gewohnheitsmäßig gibt, jedesmal, wenn man es ansieht. Eine Fassaden-Architektur. Jeder konstruiert sich da selbst. Erst wenn das ganz verschwindet, weitet sich alles enorm aus... Damit erst ist eine Autobiographie möglich geworden, glaub' ich..." 28

²⁶ S 323. (c.p. R 30)

²⁷ S 168f.

²⁸ S 323.

The passage in Die Strudlhofstiege has already been noted where Julius Zihal expounds his theories concerning natural and artificial order. He is, as a character, particularly well fitted to speak on this subject, for Doderer devotes a whole novel to the story of his final success in overcoming the false order of his existence in a second reality. In Die erleuchteten Fenster, Zihal is characterized by his total subjugation to a deperceptive orderliness, whereas in Die Strudlhofstiege the change is complete, and he speaks with all the insight and assurance of a truly apperceptive man when he states -

jeder wirklichen Ordnung, im Hause wie im Staat,
(ist) eines eigentümlich: man merkt von ihr
gewissermaßen nichts...Ordnung machen ist nicht
schwer, Ordnung halten aber sehr. Die gemachte
Ordnung kommt von seitwärts an alle dies-
betreffenden Gegenstände heran. Die gehaltene
Ordnung jedoch hält sich im Hintergrunde. 29

As might be expected, Doderer's preoccupation with the question of order extends into the actual technical problems of constructing a novel. The whole problem of form in art is basically one of ordering essentially shapeless material, and this is particularly so in the prose epic. Doderer's solution, from his earliest years, was to apply to the novel the analogy of musical form. This is a point which he stresses in the theoretical tract Grundlagen und Funktion des Romans. Quoting E. M. Forster, he declares that the ideal model for the novel is that of the great classical symphony, and in particular those of Beethoven, though Doderer is less than happy with Forster's choice of the fifth symphony, which he sees as the least epic of the nine. Although Doderer does

not specifically say so, there is little doubt that the whole concept of the Roman No. 7 was inspired by Beethoven's seventh symphony, the "Apotheose des Tanzes" as Richard Wagner called it. As Doderer himself says:

Wenn ich etwas über die Technik des Romans sagen darf, so wäre es vor allem dieses, daß sie jetzt erst im Begriffe ist, ihre epische Schwester in der Musik, nämlich die große Symphonie, einigermaßen einzuholen.

Das bedeutet die Priorität der Form vor den Inhalten. 30

This latter point is Doderer's chief concern in the series of six "Divertimenti", written in the twenties and considered at the time to be little more than "Übungsmaterial".³¹ Thereafter, Das Geheimnis des Reichs, Das letzte Abenteuer, and Die Posaunen von Jericho can all be regarded as attempts to create a seventh "Divertimento". For Doderer, a "Divertimento" must be a strictly composed story, and like its musical counterpart, essentially light-humoured. It should also be suitable for reading out aloud, in its entirety, within a relatively short space of time. The important thing to remember, however, is that in a "Divertimento" Doderer's point of departure is that of form, i.e. order, rather than that of content.

Although written in 1926, the fifth of this early series was not published until 1954, and then under the simple heading Divertimento. It is an especially interesting little work when looked at in connection with Doderer's obsession with order, for not only is the question of order its formal inspiration, it also provides the subject matter. It is also of interest to note that, despite being such an early work, Doderer's

³⁰ WdD 163.

³¹ DW 64. Weber refers here to a letter from Doderer to himself, dated 28th August 1960.

basic thoughts on the subject were already fully formed along the same lines as in works which appeared thirty years later. Indeed, Doderer would hardly have published the story when he did if the ideas expressed in it had not corresponded with his own basic convictions.

Georg, the central figure, is an "Ordnungs-fanatiker" in the lineage of Jan Herzka, Conrad Castiletz and Childerich von Bartenbruch. He does his best to arrange his life in a neat and tidy fashion, but the more he tries, the less he succeeds; what we find in this story is the typical Doderer theme of the "indirect" quality of life. In the first of the four sections (immediately reminiscent of sonata form) the reader observes Georg's desperate attempts to impose order on to a life which has suddenly become very disordered. Jumping joyfully out of bed he forgets a freshly-healed wound in his toe, which immediately opens up once more. He decides that he will go to the doctor with it. Then he tries to find a string of pearls which he has lost, although they have been entrusted to him by a lady named Gerda Tangl, who wants him to get them repaired for her. Moreover, Georg is involved with Tangl's daughter, a divorcee named Frau Elsholz, for whom he is to smooth the way when she introduces her new lover to her parents. On top of all this, he is involved in exchanging his flat, furniture and all, with a certain Dr. Polt, a relation of Frau Elsholz. Since, however, Georg is by no means certain that Polt will agree to an exchange of furniture, he decides to write to him. A further worry concerns the bathroom fittings, which are new - now that he is removing, they will have been a waste of money. It is evident from this list that Georg's mind is filled with a jumble of unrelated matters, all of which he is trying to sort

out at the same time. As a result of this:

Er wurde wirklich wirr, es war eine rechte
Elendstimmung. 32

To finally put a seal on matters, inspectors arrive from the "Stadtbauamt" to inspect the flat, as they suspect structural defects - just the thing to encourage a prospective buyer!

Er begann immer wieder aufzuzählen, zu überlegen...
Er raffte sich aber zusammen. Ordnung muß
sein! 33

Accordingly, he draws up a list of all the affairs which he has to put in order. This, however, he only completes when he arrives at his office to discover that somehow or other 300 Schillings have gone missing. That Georg even attempts to sort out and order all these matters by direct intervention Doderer sees as a cardinal error, for -

nie kann geordnet werden von jener Ebene aus, auf
welcher sich die Unordnung darstellt. 34

He rushes out of his office with all these things on his mind, and is so preoccupied with his thoughts that he is surprised by an oncoming bus and knocked down. His leg is injured and he is taken to hospital. In this incident, it is impossible to overlook a forerunner to the accident in Die Strudlhofstiege where Mary K. is run over by a tram and loses her leg. In the Divertimento, however, Georg is thereby prevented from effectively pursuing any of the measures he had intended to take with a view to regulating and ordering his affairs. The second section of the story finds him in hospital and no longer worrying about the chaos in his personal

32 E 132.

33 E 132f.

34 T 28.

affairs. The change in him is quite remarkable -

was war nicht sonst alles unerledigt und in Unordnung! Er aber fühlte sich wohl und geborgen und aller Lästigkeiten enthoben. 35

The third section returns in time to the first, rejoining the scene in Georg's flat half an hour after his departure for the office. The apparent disorder which he left behind him has begun to sort itself out, without any intervention on his part. His cleaning woman finds the lost pearls, Dr. Polt arrives unexpectedly and is delighted with both the flat and its furnishings, especially the bathroom fittings. A letter also arrives from Frau Elsholz telling him he need no longer prepare the path for her new lover, for the affair is all over. Finally, the scene changes to Georg's office just after he has stormed out. The missing sum of money has been found. The fourth section finds Georg lying happily in his hospital bed -

er fühlte im Grunde keine Zerfahrenheit wegen einer wartenden und bevorstehenden Wirrnis und Unordnung. Georg hatte eine schützende Schicht zwischen sich und alles um ihn herum bekommen, eine Schicht von neuer Frische war es: da konnte er sich also wieder bewegen in dieser Welt nach seinem Belieben, dahin gehen, dorthin gehen, sitzen oder stehen - ja, in solchem kleinen Spielraum für die Willkür lag schon ein feiner Genuß. 36

In ceasing to worry about order, Georg has thus found a new freedom, an idea already noted in Ein Mord den jeder begeht in the conversation between Castiletz and Ligharts.³⁷ When Georg finally goes home after being discharged from hospital, he finds, to his great joy, that all his worries have resolved themselves without

35 E 134.

36 E 138.

37 M 302f.

his intervention -

plötzlich wurde er dessen inne, daß er eigentlich gar nichts dazu getan hatte zu alledem: von selbst hatten die Dinge sich geordnet! Ja, wirklich. 38

This is, in fact, the basic fallacy of all "zweite Wirklichkeit"; it is a futile, egocentric attempt to usurp the workings of a far greater power which will produce its own order, of its own accord, without any extraneous human intervention.

The Divertimento illustrates perfectly Doderer's conception of the true order in the world and in the life-process; it ensues when man does not attempt to impose his own personal sense of order upon his environment, his own self, and his fellow-beings. If he allows the "Mechanik des Geistes" and the "Mechanik des Lebens" to function naturally, then everything will order itself naturally in its own good time. What applies to this early story of 1926 applies equally to Die Dämonen, published exactly thirty years after this little work was written, for speaking of his magnum opus in Tangenten Doderer says:

Könnte mein Buch überhaupt thematisch benannt werden...dann hieße es vielleicht 'Die Ordnung'. 39

B) The language and situations of "zweite Wirklichkeit".

Although it is possible to read and enjoy Doderer's novels without any particular knowledge of the theory and philosophy behind them, the diaries and speculative essays present greater difficulties, for not only is the syntax often highly complex, but Doderer's use of language is also very personal. For instance, a

38 E 140.

39 T 47.

topic much discussed in Tangenten is the notion of "Befangenheit", another case where, as with the terms derived from "Analogie" and "Pseudologie", Doderer's usage of the word is entirely idiosyncratic. The concept of "Befangenheit" is, indeed, central to Doderer's thought on "zweite Wirklichkeit", the term being applied to denote the mental state of those people whose outlook is deperceptive. It therefore relates to all men in some degree, for to lead a life of unclouded apperceptivity is just as much of an ideal as the concept of total reality, and just as unrealizable. In the same way that life, as we know it, is only possible at the level of a lessened, empirical reality, so even the most apperceptive of people will be, to some extent, deperceptive. The whole question of reality must therefore remain a relative one. Indeed, as soon as it becomes absolute, as in Ein Mord den jeder begeht, life ceases to be possible:

Jedoch, wenn Leben gegenwärtig ist, dann ist damit notwendig auch irgendein Zustand gegeben, und das bedeutet, psychologisch ausgedrückt: Befangenheit. Sie ist unentbehrlich, ebenso bei der Erfindung einer neuen Rechnungsart, wie um sich zu verlieben. Sie ist das Letzte, Zäheste und Undefinierbarste jeder Situation und Konkretion; und daß sie zum Leben unbedingt erforderlich sei - mache sie uns gleich manchmal so sehr Angst, daß wir sie zerreißen möchten - dies deutet uns schon die Gas- und Lufthülle um unseren Planeten an, ohne welche wir auf keinen Fall zu existieren vermöchten. 40

To live in a condition of "Befangenheit" is therefore, in Doderer's view, a necessary part of an individual's existence, in the same way that the planet Earth needs the cocoon of the atmosphere to support life. However, it must also be noted that:

Jede Befangenheit ist zweite Wirklichkeit. 41

40 WdD 292.

41 T 25.

It follows from this that "zweite Wirklichkeit" is necessary if there is to be any life at all. Obviously this is not what Doderer wishes to suggest, for the whole of his philosophy of life is coloured by the desire for man to lead a life unfettered by the distorted view given by "Apperzeptions-Verweigerung" and second reality. So, when examining the theory of "zweite Wirklichkeit", it must be constantly borne in mind that in Doderer's scheme there are no black and white divisions, only many shades of grey. To think in terms of absolute values is foreign to Doderer; therefore, by implying that there must of necessity be second reality in order to live, he does not advocate that we turn our backs on first reality and things as they really are. Second reality is for Doderer just as much of a relative concept as that of apperception or analogical reality. Doderer's acceptance of the necessity of second reality, and therefore of "Befangenheit", follows on logically from his conception of first reality. For there to be life at all, he says, it has to be at an "empirical" level; however, the lessened reality of everyday life contains by its very nature elements of deperceptivity, and this, of course, is inextricably bound up with the erection of second reality. Doderer says quite simply, therefore:

Befangenheit konstituiert das Leben. 42

Although the condition of "Befangenheit" is considered to represent a major element in the individual's outlook on life, it must not be confused with "Dummheit", that is to say, with deperceptivity, which -

sucht (das Leben) zu vernichten. 43

42 T 18.

43 T 18.

Apperceptivity and deperceptivity are self-exclusive, whereas Doderer believes that "Befangenheit" and apperception can sometimes go hand in hand:

Befangenheit und Dummheit sind nicht das selbe. Man kann innerhalb seiner derzeitigen Befangenheit voll apperzeptionswillig sein, man kann apperzipieren, man kann sogar im Apperzipieren befangen sein. 44

This is surely self-contradictory, for Doderer has already stated that "Befangenheit" is second reality, and second reality only arises out of "Apperzeptions-Verweigerung". Logically speaking, therefore, as soon as one apperceives, one can no longer be "befangen", for by Doderer's own definition apperception rules out second reality. This argument would no doubt have been criticized by Doderer as a typical example of the desire to make absolutes out of approximate values. Yet if we examine further what Doderer says we shall discover certain inconsistencies. He states, for example, that "Befangenheit" is born of "Deperzeptions-Krampf"⁴⁵ whilst on the other hand maintaining:

Alles ist nur in Befangenheit möglich. 46

Elsewhere, Doderer writes of the "Ring der Befangnis" as being a "Gefängnis".⁴⁷ Considering it to be something which is both necessary for life and at the same time a prison, it would appear that in his conception of "Befangenheit" Doderer sees life itself as a necessary prison and, by extension, personal freedom as an illusion.

It should be amply apparent by now that Doderer is by no means consistent in his interpretation of

44 T 18.

45 T 381.

46 T 705.

47 T 765.

"Befangenheit". Sometimes he sees it as "eine gnädige Gashülle", at other times - indeed, only on the preceding page - he writes:

Immer ist's das: wir müssen die Gelatine-Wand durchdringen und sprengen, die uns jeweils von der Spannung trennt, die dünne Hornhaut, farblos oder gefärbt von verschiedenen Benennungen der Anlässe, die, rosig oder trüb, dies Froschglas unserer Befangenheit beschlagen, darin wir sitzen und mit dementsprechender Perspektive. 48

Despite being contradictory in some of its aspects, it can nevertheless be stated that in general Doderer associates "Befangenheit" with the state of second reality. This is certainly the case in so far as he is convinced that both "Befangenheit" and "zweite Wirklichkeit" must disappear if a man is to lead a life true not only to the potential within him but true also to the world in which he lives. Doderer's novels consistently portray figures who break the bounds of their "Befangenheit" and escape from their hitherto unreal existence. Indeed, this is the idea which underlies Doderer's theory of "Menschwerdung", to be examined in a subsequent section of this study. Invariably, "Befangenheit" in a state of second reality is portrayed in a negative light, but the fact that so many of Doderer's characters are able to put this twilight existence behind them is proof of his basic optimism where human destiny is concerned. One curious aspect of this, however, is the frequent loss of life involved in the process. In Die Dämonen Doderer remarks upon this anomaly when he writes:

Jede zweite Wirklichkeit, von der ersten schlagartig

48 T 713. The "Spannung" referred to in this quotation is the tension between the "inner" and the "outer" which results, ideally, in a state of analogical reality.

verdrängt, führt nicht in diese, sondern in den Tod. 49

Nevertheless, in the same novel the reader also finds the following statement:

Jede zweite Wirklichkeit muß platzen, und auch dem Musterstaate Platon's wär' es - hätte man ihn je verwirklicht - gar nicht anders gegangen. 50

This is the essence of the theory behind the theme of "Menschwerdung".

From the very outset there is in Doderer's works a remarkable consistency not only in the themes which he chooses to portray, but also in the language in which they are clothed. This language is often philosophical in nature, and sometimes even mathematical in its inspiration; the title Tangenten given to the published diaries hints at this, and a careful reading will reveal the system underlying the images and situations which are examined in this chapter.

In Doderer's scheme there is one aspect of "Befangenheit" which he nevertheless considers to be somehow linked with apperceptivity, and therefore necessary for life. To this "vorteilhafte Befangenheit"⁵¹ is assigned the geometric symbol of a circle:

Die Befangenheit kreist in ihrer Sphäre. 52

It is in formulations such as these that Doderer's choice of the title Tangenten begins to emerge more clearly, for tangents are an integral part of the geometry of

49 D 1248.

50 D 1025

51 T 13.

52 T 18.

circles. Tangents can be made with any given point of a circle, and as the number of tangents to any circle is boundless, they become in Doderer's mind a symbol for the limitless possibilities and opportunities of apperception. By the same token, however, "Apperzeptions-Verweigerung" would have to be characterized as quadrilateral; it is considered to be a symbolic straightening out of the infinite number of lines which constitute a circle until it becomes four-sided. It is no longer possible to describe tangents, the circle of apperceptivity has been replaced by a rectangle which becomes in Doderer's scheme a symbol for deperceptivity.⁵³ As Elizabeth Kovacs says in her very instructive essay,

Doderer (faßt) in dem mathematischen Bild der Kurvendiskussion die Vielfalt seiner Meditationen über die beiden Reiche, das der ersten und das der zweiten Wirklichkeit, das des Wahren und das der Lüge. Damit wird der Titel der Tangenten zur geometrisch-abstrakten Metapher seiner Ontologie. 54

Doderer has stated that he considers all "Befangenheit" to belong to the sphere of second reality, and by this reckoning, it would have to be symbolically represented by a rectangle. However, under certain conditions, it can also be a reflection of analogical reality, which is characterized as being circular:

Jede Befangenheit ist zweite Wirklichkeit und bildet die erste in ihrer Sphäre ab. 55

In other words, whilst the individual retains any degree of ability or desire to apperceive, his state of

⁵³ T 18.

⁵⁴ Elizabeth Kovacs: Pädagogisches Bei Heimito von Doderer, Jahresbericht, 1966/67, Piaristen-Gymnasium Wien 8, p. 10.

⁵⁵ T 25.

"Befangenheit" remains circular, i.e. positive. The possibility of apperception remains, and therefore of tangents. The individual is as yet not entirely shut away from life by the erection of a monolithic second reality. On the other hand, when the individual is no longer capable of apperception because his "Befangenheit" has sealed him off within himself, there is a symbolic straightening of the curves of the apperceptive circle:

Runzeln und altern diese präzisen und vollendeten Kurven, lösen sie sich immer sichtbarer in eine Summe von hintereinander gestellten geraden Strecken auf, dann bilden sie die erste Wirklichkeit nicht mehr ab...ihre Ordnung wird teuflisch, aus einer Kurve werden zahllose Winkel, am Ende sind's nur mehr vier, die ein Quadrat schließen als Gegen-Symbol des mikrokosmischen Kreiszeichens. Und von vier rechten Winkeln umgeben grinst die Dummheit, abgemagert, dem Wahnsinn und dem Tode verwandt. 56

Whilst the individual remains capable of apperception, his mental state is one of fluidity and awareness; it is ultimately a state of freedom, the necessary "Befangenheit" having no greater effect than a smoke ring around a man with a cigar:

Die Befangenheit löst sich von der ungeformten Welt los und schließt sich als Sphäre so unbeabsichtigt, wie dann und wann ein kreisrunder, erstaunlich geschlossener Ring über dem Raucher und seiner Zigarre schwebt. 57

Whereas this positive "echte Befangenheit"⁵⁸ remains open and free, being, as Doderer would have it, spherical and a representation of the apperceptive state of analogical reality:

Jede Befangenheit, welche die erste Wirklichkeit nicht sphärisch abbildet, ist isolationistisch

56 T 26.

57 T 26.

58 T 26.

konstruiert, apperzeptionsverweigernd, und gehört der tendenziösen Dummheit und dem Pathogenen an. 59

It is enclosed and restrictive, the very opposite of freedom. It is with this aspect of "Befangenheit" that Doderer is chiefly concerned in his novels, and having thus noted the concepts of the square and the circle, captivity and freedom inherent in this notion, an appraisal of the images and situations of second reality may now be undertaken.

Doderer is essentially a moralist, and accordingly he is less interested in the fortunate few whose level of apperceptivity is high than in the vast majority who live in what he perceives to be deperceptive "Befangenheit". This fact explains the astounding regularity with which images suggesting constriction and imprisonment are to be met with, images, moreover, which reflect the rectangular, four-sided idea of "Apperzeptions-Verweigerung".

As a constant motif throughout Doderer's works, we find that many of the characters who live in a state of deperceptive "Befangenheit" are represented as being surrounded by walls. Even in as early a work as Die Bresche, it will be found that Doderer's basic ideas and imagery are already worked out in much more than merely embryonic form. In the figure of Jan Herzka we find a character who emerges from his personal prison like a butterfly from its chrysalis. Following his assault upon Magdalene Güllich, he wanders around in a trance-like state, finally coming to a river where, on finding a boat, he at once casts off. He falls asleep almost immediately, and his ensuing dream is recounted in expressionistic language in some ways reminiscent of Rimbaud's in Le bateau ivre. In this dream, the process

of "Menschwerdung" is seen in terms of Jan Herzka bursting the bounds of the walls which surround him; this, indeed, is what is meant by the very title of the novel:

Die Wand des Zimmers wird an einer Stelle
glühend wie ein Kochtopf, der über dem Feuer
steht und in dem das Wasser ausgegangen ist. -
"Nein, nein! Nicht die Wand zerstören - der
Abgrund, der Abgrund! Zu tief - ohne Wände kann
ich nicht! Ich falle ja, falle! Ich falle
hin-aus..." Die Wand birst. 60

In this dream-image of the bursting room can be recognized an early formulation of the idea "Jede zweite Wirklichkeit muß platzen".⁶¹ It is interesting to compare this passage from the early novel with one from Die Strudlhofstiege, a work written some twenty-five years later. In connection with Melzer, who is still leading an existence conditioned by a deperceptive outlook, we read the following:

Die Gefängnismauer lief sozusagen mitten durch ihn hindurch...In diese Mauer eine Bresche zu schlagen wäre ihm als Selbstvernichtung schlechthin erschienen. 62

Melzer is unable to face facts as they really are, he needs the wall to protect him from the world outside which appears dangerous and threatening. At the same time, however, this metaphorical wall runs right through him, a symbol of Doderer's belief that "Apperzeptions-Verweigerung" cuts off the individual from real self-knowledge. The "inner" and the "outer", the subjective and the objective in Melzer's life find no point of contact, and consequently he cannot come to a valid appraisal either of himself or of the external world in which he lives. The idea of a "Bresche" leading to the liberation of the individual is also found in Die

⁶⁰ B 44f.

⁶¹ D 1025.

⁶² S 64. See also S 691.

erleuchteten Fenster where, after Julius Zihal's final "Menschwerdung" a new man is to be found, looking at the -

bedeutungsvolle Bresche im zwängischen Ring
totaler Ordnung. 63

In Die Bresche, after his meeting with Slobedeff, the Russian composer who acts as a mentor and guide, Herzka hears his predicament explained to him. Having learned how Herzka brutally assaulted his mistress, Slobedeff tells him that a breach has opened up in the "schützende Wand" which his environment and upbringing have erected around him, thereby bringing about an alienation from his true self. Then came his great experience, although to us, the readers, it appears a most squalid act and one hardly worthy of Doderer's moral purpose:

"Denn Ihnen - Ihnen Jan, wurde der schützende Wall, wurde die schützende Wand an einer Stelle durchbrochen, zerschlagen -"

"Ah -" kreischte Jan leise...

"Dann kam die Bresche. Nie wären Sie ohne diese, zu sich selbst und zum Leben gelangt. Nur durch sie, durch die Bresche, konnten Sie gerecht werden, weltgerecht, der Welt gerecht!!!" 64

It will be noted that the same image of the wall is used both in the dream Herzka experiences in the boat and in the language which Slobedeff uses to impress upon him the magnitude of what has overtaken him. The effect of this is to instil deeper into Herzka the significance of his experiences, and to provide a unity between the workings of his subconscious mind and the external world. Slobedeff also appears in another early work, the novel fragment Jutta Bamberger, and again in the role of the father figure. This time he tries to help

63 EF 177.

64 B 70f.

the distraught artist Lancornin, advising him to break through his spiritual "Vermauerung":

Wenn Sie eines Gedankens Länge die Ummauerung
ihrer Seele von außen sehen könnten: schon wären
Sie gerettet! Das wäre wirklich Rettung. 65

In this same work, the image of the wall is also translated into an actual situation. Under the stimulus of a first sexual encounter, (the connection between sex and apperceptivity will by now be fully familiar to the reader) René Schlaggenberg returns to his room and leans out of the window -

er blieb aus diesen vier Wänden hinausgebeugt -
auch als Schlafender noch außerhalb dieser Schale
seines Lebens verankert...Und gerade das alles -
ließ Neues sich abheben, daß René förmlich die
Ebene seines Lebens aus der Vogelperspektive sah,
erstmalig. 66

As might well be expected in a novel which is essentially the study of a man trapped within his own subjective world, Ein Mord den jeder begeht contains constant references to enclosed spaces in order to underline the constriction and lack of freedom inherent in Conrad Castiletz's condition of "Befangenheit". Dimly aware of what is lacking in his life, he delights in recounting a couple of anecdotes which appeal to him because they appear as a release from the stultifying routine to which he subjugates himself. The first story concerns his uncle's servants who, when sent to fetch up wine from the cellar, have to keep singing loudly so that the old man knows that they are not slyly drinking his wine. The second anecdote is about a conjuror, a specialist in the use of a disappearing cabinet, who dies inside it whilst performing his

65 JB 189.

66 JB 137.

vanishing act. These stories appeal to Castiletz because they apparently suggest a release from his own mental claustrophobia, yet on examining them, it will be found that their very content further underlines the extent of his "Befangenheit". An underground cellar and the confines of a magician's cabinet are not places normally associated with a sense of freedom; significantly, Castiletz himself is elsewhere described as a "Keller".⁶⁷ The incident in the train where Louison Veik loses her life is the direct result of Castiletz's attempt to create material for an anecdote of his own. Unfortunately, like the magician's act, it ends in death, although this fact is only made known to him many years later. It is also significant, in the light of Doderer's scheme, that this escapade is staged not only within the confined space of a railway compartment, but also at a time when the train is passing through a tunnel. These circumstances can only serve to intensify the feeling of claustrophobic constriction surrounding the character of Conrad Castiletz.

The basic image of four-sided constriction to denote "Befangenheit" is also to be found in the account of Castiletz's sexual development. Indeed, in the episode in the bathing cubicle⁶⁸ there is an unmistakable similarity with the theme of the "Bresche". Locked inside the cubicle, Castiletz becomes aware of a small hole low down in the wooden wall, and goes down on his knees in order to peer through it. He watches his Aunt Berta stripping off in the next booth, and the sight of this has a marked effect upon his state of self-knowledge:

⁶⁷ M 94.

⁶⁸ M 78f.

Er fühlte sich wie beengt und seiner Freiheit beraubt. 69

This knot-hole in the wood acts for a time as a breach in the walls of his personal prison, symbolized in the bathing cubicle. He recognizes his lack of freedom and the extent of his "Befangenheit". He prays -

wenigstens einen Bruchteil jener geheimnisvollen Lebendigkeit anzunehmen oder eigentlich bei ihm selbst hervorzurufen, welche Tante Berta, die arglose, in seinen zitternden Gliedern entfesselt hatte. 70

At the time of this experience, Castiletz is in the middle of his affair with Ida Plangl, the consumptive girl whose love for him he is quite unable to return. Here, though, his new awareness of life comes close to bringing him to a realization of his personal deficiency, for when praying for this secret vitality, he does so only -

um sie alsbald an ein Fräulein Plangl großmütig abzutreten. 71

Eventually, however, she has to be sacrificed to Castiletz's subjective obsession with order, and in the end means little more to him than an "Unordnung" in his life which must be tidied up. Soon after this, Castiletz takes up with his father's secretary, Frau Anny. The language employed by Doderer to describe this latest development is a telling variation upon the basic quadrilateral image:

Das neue Schubfach paßte in die Kommode des Conrad Castiletzschen Lebens. 72

69 M 79.

70 M 79.

71 M 79.

72 M 93.

In Ein Umweg too, like Ein Mord den jeder begeht a product of Doderer's "middle period", the same basic images are to be found in the descriptions of deperceptive characters and their attempts to break loose from their "Befangenheit". Under the influence of his growing attraction towards the Carinthian girl, Margret von Randegg, and as a result of his mystical experience high up on the Rax mountain, on the borders of Styria and Lower Austria, Graf Manuel Cuendias, a Spanish nobleman, feels -

als bauchten sich die Wände gleichsam unter dem Andränge und Drucke dieses wartenden und kommenden Lebens. 73

It would seem that these metaphorical walls are the barrier which prevents Cuendias from leading life to the full, and once they have been pushed aside, the final obstacle in the way of his self-fulfilment will have been overcome. As with Conrad Castiletz, however, the disappearance of the walls does not lead to a new and richer life. On the contrary, it leads to his death, for:

Wer die Wand einmal gebaut hat, darf sie nicht mehr durchbrechen. Draußen wartet nämlich - ich möchte sagen: in irgendeiner Form der Tod. 74

This idea is, of course, the same as that expressed in more philosophical terms in Die Dämonen:

Jede zweite Wirklichkeit, von der ersten schlagartig verdrängt, führt nicht in diese, sondern in den Tod. 75

This certainly holds true in Ein Umweg, and not only for Cuendias, but also for the soldier Paul Brandter, whose fate is inextricably bound up with that of the Spanish

73 U 80.

74 U 258.

75 D 1248.

nobleman. Doderer subtly underlines this point by the use of identical language to describe the state in which both men eventually find themselves.

Brandter, a mercenary in the Thirty Years War, is saved from the gallows by the intercession of a serving maid to Cuendias, who is presiding over the execution. According to the custom of the times, this was possible on the sole condition that she, Hanna, marry Brandter, and this she accordingly does. There is little doubt, however, that Cuendias has fallen in love with the girl, and she with him. Nevertheless, Brandter and his "Galgenbraut" set out for distant Styria, where they are to make a fresh start in life. However, both are really living a lie, Hanna because in her heart she knows that her love lies elsewhere, Brandter because he realizes that he has unfairly cheated death. Both of them are thus "apperzeptions-verweigernd", and the unnatural nature of their marriage is further emphasised by the fact that it remains childless. One day, some of Brandter's former mercenary colleagues pass through the town and recognize their old comrade in arms. The whole of his discreditable background is soon made known to the local populace which, until then, had been ignorant of his past. Once the truth comes out, however, the Brandters are ostracized, and their lives take a steady downward path:

Jedoch man glaube bei alledem nicht, daß Paul Brandter etwa mit Buß und Reu auf sein früheres Leben zurücksah. Sein ängstlich anständiges Betragen, in welches er nun, nach diesem einmaligen Ausbruch, sogleich wieder einlenkte, dürfte eher dem Verhalten eines Gefangenen ähnlich gewesen sein, der die Kerkerzelle, darin er eingeschlossen lebt, nie ganz ausschreitet und durchmißt, mit Absicht nie von dem Ganzen dieses Raumes bis zum Rande Gebrauch macht: da es noch immer weniger peinvoll ist, vom eigenen Willen aufgehalten zu werden, als durch eine Tür mit Schloß und Riegel oder eine Wand, die nicht weicht. Nun

aber, und zwar eben jetzt, war unser Brandter
sozusagen doch an die Wand gerannt. 76

The walls of the prison cell, symbolic of Brandter's life in a second reality, refer also to the string of lies about himself and his past which he has built up in order to be acceptable to the community, and very significantly, this passage is transferred, word for word, into the mouth of Graf Cuendias when, at the end of the novel, he finds himself in a predicament similar to that of Paul Brandter.⁷⁷ Just prior to this statement, Cuendias declares -

"der Mann (muß) gewisse Wände ein für allemal um sich aufrichten...um nämlich überhaupt leben zu können und nicht zu vergehen oder zunichte zu werden." 78

In other words, one finds here a restatement of the idea of a necessary "Befangenheit", a belief on Doderer's part that life at an empirical level requires a certain element of deperception. At this stage in the story, fate, which in this novel assumes almost Hardy-esque proportions, has brought Cuendias to Brandter's village where once more he sets eyes upon Hanna, whom he has never been fully able to banish from his mind. This finally shatters his composure. Speaking with a young lieutenant, Manuel Cuendias now repeats the words which were first quoted in connection with Paul Brandter.⁷⁹ On this occasion, however, the stress is that one should not attempt to breach these walls; one ought to accept them for what they are and try to live with them. Yet this is what Cuendias specifically does not do when he decides to visit Hanna; he is, in effect, knocking his

76 U 171.

77 U 257f.

78 U 257.

79 U 171/257f.

head through the walls which he has himself erected. Predictably, he then meets his death at the hands of Brandter, the man whose life he had previously been instrumental in saving. In saving Brandter, however, Cuendias had effectively put an end to his own life, because from that moment onwards, the memory of Hanna underlies all that he does. There is thus a certain ironic fittingness that it should be Brandter who kills Cuendias.

Doderer's next novel is Die erleuchteten Fenster. In it he seems to have abandoned his extreme attitude towards the fatal effects of putting an end to personal "Befangenheit". Julius Zihal, whose existence in a second reality is often characterized by the image of his living enclosed within a sack, breaks out of the prison of his little room and achieves a state of apperceptive happiness in his life. As Doderer remarks in Tangenten:

Zimmer ist ein anderes Wort für: Hülle,
Befangenheit, Vergangenheit. 80

This is yet another statement of the symbolic significance, in Doderer's scheme, of enclosure on all four sides. Zihal is able to put "Hülle, Befangenheit, Vergangenheit" behind him as he embarks upon his new life as a complete human being - "ein Menschgewordener". In Die Strudlhofstiege too, although the walls of "Befangenheit" may have been pulled down, this is no longer a sign of imminent death. As Melzer's level of consciousness is slowly heightened, we read:

Wieder sprangen die Riegel, knackten die Wände,
die aufgestellten Wände, die Mäuerchen, welche
mitten durch ihn liefen, teilend, heut wie einst. 81

⁸⁰T 207f.

⁸¹S 310.

The walls within Melzer have their physical counterpart in the little suite of rooms he rents and which, until he meets Thea Rokitzer, the girl whom he eventually marries, form the boundaries of his existence. Like Zihal, Melzer's marriage frees him not only from his mental, but also from his physical confinement.

An interesting variation upon the idea of four-sided constriction is to be found in the figure of Kubitschek in Die Dämonen. He does not, in fact, exist as such in the pages of the novel, being a figment of Frau Kapsreiter's imagination; however, he is obviously a projection of her brother Mathias Csmarits, whose head is cuboid in shape, and thus provides the subconscious stimulus for the name. It is he who, together with her little nephew Pepi, goes to the workers' demonstration in Schattendorf, where the lad is killed in a fracas with the Fascists. Frau Kapsreiter rightly blames her brother's stupidity for the boy's death, this being apparent in the symbolic shape which he assumes in her dreams where he appears transformed as Kubitschek. As Doderer remarks in Tangenten, stupidity, by which he really means "Apperzeptions-Verweigerung", "müßte viereckig symbolisiert werden".⁸²

It is only with some knowledge of Doderer's schematic way of thought that any attempt can be made to interpret the apparently obscure title of the seventh "Divertimento", the oddly-named Die Posaunen von Jericho, which is set entirely in and around Vienna. The title refers by extension to the walls of the town which collapsed after the sounding of the trumpets: it is thus a symbol for the captivity of the narrator within his "zweite Wirklichkeit" and for his ensuing freedom at the end of the story after the collapse of the personal

⁸² T 18.

walls within him. The title of this short novel must surely leave the average reader in some confusion, not to mention a few devotees of Doderer as well.

A recurring image closely connected with the idea of the individual being enclosed as a result of second reality is that of the lid, the "Deckel", which opens and shuts, alternately liberating and confining him. It is found in Ein Mord den jeder begeht in the context of Conrad Castiletz's mental development. The effect of Louison Veik upon him is described as -

eine Art riesenhafter Deckel, von dessen bloßer Deckelnatur Castiletz eine gewisse Kenntniss hatte: dies nun war die eigentlichste und geheimste Wirkung Louisons. 83

At this point in the novel, Castiletz has been thinking once more about Ida Plangl, for whose death he is indirectly responsible. His apperceptivity has now reached the stage where he is able to recognize that that period of his life was, in fact, a time of unusual richness and variety. However, after this period, everything grows dimmer as the lid closes down over him, the growing darkness underlining his deperceptivity. The effect of Louison Veik is, metaphorically speaking, to prise open the lid and let in the light of apperception once again. Closely associated with the increase in Castiletz's awareness is his habit of retiring to his study, where he relaxes on an Ottoman sofa, enjoying the newly discovered delights of alcohol and tobacco:

Dann wollte es sich heben wie ein Deckel, der von einer gewissen Stelle an über seinem Leben lag. 84

83 M 179.

84 M 230.

It is often the case in Doderer's novels that increased apperceptivity is originally stimulated by the use of intoxicating spirits or tobacco in one form or another. In Castiletz's early life, his association with Günther Ligharts has a very beneficial effect upon his character, and one is inclined to speculate whether he would have developed along the lines he did if Ligharts had not passed so completely out of his life after going to live in Berlin. Castiletz had intended keeping in touch with him, but had failed to do so, an omission which continually pricks away at his conscience. Hard on the heels of Henry Peitz, whom he supposes to be the killer of Louison Veik, Castiletz arrives in Berlin, and decides that whilst he is there he will get in touch with his old tutor Albert Lehnder. Thumbing through the telephone directory he instead lights upon the name of Günther Ligharts, and at once makes contact with him. On replacing the receiver Castiletz immediately feels much relieved, for -

irgend ein Deckel war da sozusagen gehoben
worden. 85

As in Ein Mord den jeder begeht, so too in Die Dämonen we meet the image of the lid in connection with increased apperceptivity. René Stangeler, the most complex of all Doderer's characters, is shown in this novel emerging from his "Befangenheit" to a realization of his full potential with regard both to himself and the world in which he lives. This process is very closely linked with the material progress of his life, in particular the period after he is employed by Jan Herzka, at a large fee, to be his personal

85 M 297.

librarian and to translate for him the medieval document on witch torture discovered in Schloß Neudegg:

Jetzt auch fiel ihm der hohe Betrag ein...es hob sich alsbald wie ein Deckel über ihm: und er kroch aus der Schachtel. 86

Before travelling down to Neudegg, Stangeler pays a visit to his aged parents for whom he has discovered a new tolerance and respect. The family had always represented a prison in his eyes, and this visit is therefore given the appropriate designation of "Schachtelbesuch". Thus, when he enters his parents' room we read:

Eine weitere Schachtel schloß sich, ein Deckel ging herab. 87

On leaving the restriction of the family circle, however, it is found that the metaphorical lid has been raised once again:

Der Abschied war herzlich und erfreulich. Deckel auf. 88

In his long and tenuous affair with Grete Siebenschein, Stangeler had always acted in a totally self-centred and deperceptive manner. As a result of his excessive subjectivity he had never been able to appreciate to the full either his fiancée or the quality of their relationship, both of which appear to box him in and rob him of his freedom. So, when he leaves her to set out for Neudegg, it is by no means a surprise for the reader to find the same images of the box and its lid used once again to characterize Stangeler's state of mind:

Deckel auf, aus der Schachtel. 89

86 D 695.

87 D 697

88 D 699.

89 D 701.

This image is also encountered in connection with Charlotte von Schlaggenberg (Quapp), who lives in a second reality of musical illusions, believing herself to be an embryonic violin virtuoso, a career for which she is temperamentally as well as musically unsuited. Her deperceptive state of mind is stressed -

sie floß nicht mit hinein...in das schalenhaft
Umschließende der jetzt und hier seienden Stunde. 90

In anticipation of a coming audition which she feels will be decisive in determining her future career, Quapp goes off to practise; however -

die Schatten in ihr, sie waren keine leichten...
Die Schatten in Quapp waren steil aufgerichtete,
steife, schwarze Deckel, die jeden Augenblick
über ihr herunterzuklappen drohten. 91

By persisting with her musical ambitions, Quapp runs the risk of completely shutting herself off not only from the realities of the world around her, but also from any valid knowledge about herself as she really is; she is, quite literally, boxing herself in. Apart from music, the other factor of major importance in Quapp's life is the Hungarian poseur, Imre von Gyurkicz, a man for whom she is as little suited as for a career in music. He, too, is regarded by Doderer as a "Deckel" upon her life, yet another alienating and deperceptive force. As a result of some tolerably succesful music-making, Quapp is able temporarily to forget about Gyurkicz, to such an extent, indeed, that she is a little surprised at her earlier enthusiasm to keep a date with him. By the next day, however, this sudden flash of insight has disappeared, and in the following passage the effects are illustrated which these twin "lids", Gyurkicz and music, have had on Quapp's outlook on life -

90 D 867.

91 D 867f.

sie fühlte jetzt, daß ein kleiner Spaziergang nach Nußdorf, an den Strom etwa, ihr schon gestern sehr gut getan, ja vielleicht jede Verengung beseitigt hätte. Aber sie war nicht auf diesen Einfall gekommen, die beiden Deckel hatten ihr jede Aussicht genommen, sie war nicht fähig gewesen, an ihnen vorbei zu denken. 92

In Die Wasserfälle von Slunj, the figure of Donald Clayton represents a study of extreme "Befangenheit", a person of intense subjectivity who is quite unable to respond in any way to the overtures of other people. Brought up by a nanny with the symbolic name of Thürriegel, Clayton leads a lonely existence shut away behind the locked doors of his "Apperzeptions-Verweigerung" (we read both of his "furchtbare Eingesperrtheit"⁹³ and of a "buchstäbliches Lebendig-Begrabensein").⁹⁴ As might be expected, in view of the close link which exists in Doderer's scheme between sex and apperceptivity, Donald Clayton's sexual relationships prove to be particularly disastrous. He manages to maintain some sort of a relationship with the business-woman, Monica Bachler, who certainly loves him, and he loves her in his own cold and impersonal way. However, despite being given every opportunity by Monica, he is incapable of expressing his love for her either spiritually or physically, and eventually he loses her to, of all people, his own widowed father -

er (wußte) doch schon, wie es bei Monica sich verhielt. Wir möchten eigentlich sagen: er seinerseits hätte von sich selbst nur einen Deckel abzunehmen gehabt. Über den Inhalt des Gefäßes konnte kein Zweifel mehr bestehen. Aber Donald blieb selbst under dem Deckel. 95

92 D 868.

93 WvS 315.

94 WvS 315.

95 WvS 223.

The idea of a person being trapped and unable to move freely is a basic constituent of Doderer's thought on "Befangenheit" and life in a "zweite Wirklichkeit". In Tangenten the use of "Gefängnis" has been noted in this context, whilst elsewhere there is a reference to the "selbst errichtete Gatter und Zäune"⁹⁶ of those people who live in a state of second reality. The linguistic association of "gefangen" and "befangen" is, of course, a close one. As has been stressed, the act of apperception leads to a fluid state approaching analogical reality, this condition being infinitely capable of metamorphosis and change. On the other hand, deperception and second reality are rigid and monolithic "pseudo-concretions". The images of the wall and the lid are thus both artistic extensions of the underlying idea of rigidity and inflexibility, the loss of freedom inherent in Doderer's conception of life in a "zweite Wirklichkeit". This notion is well expressed in the image of the "Rinne" which is to be found in works spanning the whole of Doderer's career as a creative writer. In the dream sequence in Die Bresche, where Jan Herzka's "Menschwerdung" is symbolically presented, we find the following words:

Er steigt aus einer tiefen Rinne heraus in ein
grünes, duftendes Wogen und sieht rundum den
weiten Horizont. 97

The confinement in his life of second reality has given way to the unhindered horizons of truly perceptive awareness. The same figure of Jan Herzka is also found in Die Dämonen, where he is once more obsessed by the thoughts of torture and medieval witch-hunting which had characterized him prior to the liberating effects of the

⁹⁶ T 44.

⁹⁷ B 45.

breach in his deperceptivity. The process described in Die Bresche had, therefore, not been of any lasting significance. This fact is made clear by the language with which René Stangeler describes him in Die Dämonen, and which correlates with that used in the earlier novel when Herzka emerges from his deperceptive state:

Es ist eine Rinne entstanden. Er kann sie nicht mehr verlassen. 98

When René Stangeler himself finally emerges from the depths of his own second reality, he too is described as being now "am Ende der Rinne".⁹⁹ In Ein Mord den jeder begeht, the connection between the image of the "Rinne" and the state of "Befangenheit" is made clear at a time when events are piling up almost too quickly for Conrad Castiletz to follow:

Wie zu Stuttgart und Lauffen fühlte er sich auch jetzt wieder in einer bestimmten Rinne befangen, welche das Leben da unsichtbar bildete. 100

Doderer often conceives of the pseudo-reality of "zweite Wirklichkeit" as something which not only exists alongside analogical reality, but which is superimposed upon it, often obscuring its presence. This gives rise to one of his most frequently used metaphors, that of the figure who finds himself upon a "doppelter Boden". It tells us that he is living "wie in einer Wirklichkeit minderen Grades",¹⁰¹ and Doderer says that this false floor covers up "den festen Boden des wirklichen Seins",¹⁰² blocking it from view and preventing contact with it. As with all the images of second reality which have been

98 D 700.

99 D 722.

100 M 324.

101 D 204.

102 S 686.

examined, this image makes its first appearance in very early works and recurs thereafter throughout the whole of Doderer's oeuvre.

In Die Bresche there are no specific references to a "doppelter Boden" as such, but the idea is nevertheless there in an embryonic form. It is a feature of later works that with increasing powers of apperception, a character often becomes aware that his feet are not as firmly on the ground as he had imagined them to be. This is Herzka's reaction after the cataclysmic events of his "Menschwerdung", and one of the ways in which he expresses his new orientation in life is -

ich hab' förmlich den Boden verloren. 103

The same thing happens to Julius Zihal when, on going into retirement, the whole of his former existence loses its *raison d'être*, and he is described as having lost the very ground from under his feet.¹⁰⁴ Following the first jolt of heightened apperceptivity which comes from the long chat with his father-in-law about his late daughter Louison, Conrad Castiletz experiences the same sensation:

Durch einige Augenblicke ging er so wie über dünnes Eis, dann erst wurde der Boden wiederum fest und undurchsichtig. 105

On leaving the house, Castiletz becomes aware now of "einen neuen Raum unter sich".¹⁰⁶ Melzer, too, in Die Strudlhofstiege is aware of this sensation on several occasions during the course of his inner development. For example, after an illuminating conversation with Stangler, the relevance of which is quite clear to him,

103 B 67.

104 EF 16.

105 M 190.

106 M 193.

it seems to Melzer that the topics they discussed were -
wie einbrechende Stellen eines doppelten Bodens,
darauf er unbefriedigt und geängstet lief. 107

So too in Die Dämonen, having reverted once more to his state of deperceptive "Befangenheit", Jan Herzka sits in the bathtub "wie über einem dünnen doppelten Boden seines Innern".¹⁰⁸ In the same novel, this image is used in association with Imre von Gyurkicz, whose existence can only be described as a living lie. He customarily backs up the hollow untruths of his unreal existence with various "emblematic" objects such as a skull and a pistol, around which he then weaves romantic legends concerning his past exploits with them. There is not a shred of truth in any of it, but when he is killed whilst trying to address the rioting mob outside the Justizpalast, the "emblematic" pistol is actually in his hand. At last he has really done something worthy of an anecdote, but as Doderer remarks:

Es ist unmöglich, eine innere Oberfläche, einen doppelten Boden, durch viele Jahre mit Emblemen zu bestellen und zu schmücken, um dann mit einem von ihnen jenen doppelten Boden zu zerschlagen. 109

For in so doing, Gyurkicz comes into sudden and direct contact with the very reality which he has for so long tried to ignore, and the passage ends with a statement which we have already had cause to note on more than one occasion, that the sudden replacement of a state of second reality does not lead to life in first reality, but to death.

The situations and images which have so far been examined have all arisen from Doderer's notion of

107 S 685. See also S 297, 309.

108 D 711. Later in the novel Gyurkicz is described as running on the "doppelten Boden seiner zweiten Wirklichkeit". (D 1035)

109 D 1248.

deperceptive "Befangenheit" as the straightening out of the apperceptive circle, and are thus a direct artistic expression of his philosophical thought. Nor is this the only aspect of his thought which is subsequently translated into an image or situation within a novel.

Doderer sees a close correlation between "Apperzeptions-Verweigerung" and the evil inherent in man, for depravity is looked upon as the initial seed from which all forms of second reality grow, and whilst not in itself actually evil, it is "dessen Eintritts-Stelle".¹¹⁰ Closely connected with evil in the Christian scheme of thought (and it must not be forgotten that from the time of his conversion in 1940 Doderer was a devout Roman Catholic) is naturally that of Hell, which is often referred to euphemistically as being "down there", as opposed to Heaven above. It is not, then, altogether surprising that Doderer, when describing the evils of second reality, often assigns to them dark and subterranean qualities, the symbolism of which it is hard to overlook. There is, however, another and more deeply schematic reason for Doderer's equation of "zweite Wirklichkeit" with depth. As Dr. Elizabeth Kovacs points out in her fine essay:

Doderers seelischer Mechanismus in der Spannung von Vorstellung und Wahrnehmung, von abstrahierendem und bildhaftem Denken erzeugt das Symbol des Koordinatensystems, in das das Sein und das Nichts, Apperzeption und Deperzeption, Lebensbejahung und Lebensflucht, Geist und Geistlosigkeit, Analogie und Pseudologie, Leben und Scheinleben, erste und zweite Wirklichkeit einbezogen werden. Immer neue Kurven seines Denkens drängen zum Koordinatenkreuz, das mit der X-Achse die beiden Haltungen der Apperzeption und Deperzeption voneinander trennt, während die senkrecht messende Y-Achse im Plus- oder Minusfeld die Höhe oder Tiefe der steigenden oder fallenden (nach Doderer

110 T 365.

"zer-fallenden") Kurve fixiert. Der Nullpunkt im Zusammenstoß der beiden Achsen ist der entscheidende Ort, von dem die Kurvendiskussion der Differentialrechnung ihren Ausgang nimmt. 111

The X-axis in Doderer's scheme thus separates the positive from the negative, e.g. apperception from deperception, so that one can imagine everything above the axis to be positive, and everything below it negative. The Y-axis, measuring vertically, will fix the "empirical" or actual level of apperception or deperception at a given time, showing which of the dialectical opposites is in the ascendancy. In the scheme of Doderer's thought concerning the nature of reality, the point at which the two axes cross is therefore decisive for determining the level of reality at any specific moment. The actual mathematics of Doderer's scheme are beyond the scope of this work; what is of importance, is to remember that negative aspects of Doderer's ontology, such as "Apperzeptions-Verweigerung", are always considered to be below the point where the axes cross, so that his mathematical and philosophical speculations are parallel to Christian imagery in equating evil, and the source of evil, with depth. Having briefly looked at the ideas underlying this particular aspect of Doderer's thought, some examples from the novels may now be quoted to show how these meditations are expressed in artistic terms.

In Die Dämonen the city of Vienna and its inhabitants are portrayed as a microcosm of the whole world in the same way that Joyce and Proust take Dublin and Paris respectively as their examples. Doderer's main preoccupation in this novel is with the predominance of "zweite Wirklichkeit" in the modern world, and it is significant that throughout the book Vienna is repeatedly

111 Elizabeth Kovacs: Pädagogisches bei Heimito von Doderer, Jahresbericht, 1966/67 Piaristen-Gymnasium Wien 8, p. 10.

described as being "dort unten". It is a sort of modern Inferno, peopled by the demons who give the novel its title. Although born into a family of fairly high social standing, Doderer was always fascinated by the criminal elements of society, by the underworld, or "Unterwelt" in German, a word which fits neatly into Doderer's scheme. He was thoroughly conversant with the people who inhabit these shady regions, their ways and language, and it is surely the incredibly wide range of social experience portrayed in the novel which is one of the highlights of Die Dämonen. Indeed, it is one of Doderer's merits as a novelist that he is just as much at home describing a cocktail party in a Viennese "Palais" as the nocturnal sessions in the Cafe Kaunitz where the dregs of society pass their nights in a veritable inferno.¹¹² The writing in this passage is quite stunning in its intensity and is surely one of the summits of Doderer's achievements as a writer in the realist vein. This fascination of Doderer's for the underworld is thus an obvious extension of the basic idea that "zweite Wirklichkeit" is a manifestation of all that is low and depraved both in man and in the whole of creation. Not only the Cafe Kaunitz but also the caves at Neudegg and the workers' demonstration outside the Justizpalast are all described as "Hölle",¹¹³ where the demons of second reality hold sway. The range of the criminal underworld is seen to stretch far beyond the confines of Vienna - elements of it are particularly strongly represented in the Burgenland, the province bordering on Hungary which, like the city of Vienna, is frequently referred to as being "dort unten". It is in the Burgenland that the Fascist Pinta and his colleagues are seen at work, and it is there that the

¹¹² D 124f.

¹¹³ D 138, 786, 1259.

political deperceptivity of the times is suddenly seen in its full light as a truly criminal movement when the little boy Pepi Grössing is killed at the demonstration in Schattendorf. His death is only one of the many minor climaxes on the road to Hitler's totalitarian nightmare. Schattendorf, the scene of the demonstration and shooting (an actual historical event taken over by Doderer and worked into the fabric of the novel), is itself a name which fits neatly into his schematic thought. It is a dark place, suggestive of the ignorance and deperceptive thinking which leads men, in their political bigotry, to murder an innocent boy. Had Doderer been alive he would (no doubt) have made a simple analysis of a similar situation in modern Ulster: it is the attempt to impose ideologies and systems by revolutionary or reactionary means, of acting first and thinking later, if at all. The idea of Burgenland being "dort unten" and thus a sort of land of the shades is further backed up by the fact that the borders of the province are marked on the Vienna side by the river Leitha, which must be crossed before entering the province. There is a striking similarity between the name of that river and the waters of Lethe which, in Greek mythology, are to be found in the realms of Hades. There can be little doubt that the classically erudite Doderer was fully aware of this allusion, although he never specifically makes the point. Whilst references to criminals as the "Unterwelt" and to Vienna and the Burgenland as "dort unten" are, of course, metaphorical, on a number of occasions this metaphor is taken literally in Die Dämonen and translated into actual situations within the novel. The constant switching of metaphor into fact, and fact into metaphor is typical not only of Doderer as a writer, but also of the methods of poetic drama, and proves that, although

he is essentially concerned with the here and now of everyday life in our century, his methods remain very much bedded in the mainstream tradition. The underground caves at Neudegg are an example of this transference of metaphor into fact, and provide a focal point for the deperceptive thinking of the "Apperzeptions-Verweigerer", whether they be the medieval witch hunters whose exploits are recounted in the mock fifteenth-century German of the chapter entitled "Dort unten", or men like Jan Herzka, who is obsessed by sadistic fantasies. In both these instances, the link between sex and apperception (or the lack of it) is made very plain. The inspiration for the phrase "dort unten" and for its application in the novel is probably to be found in a book by the Belgian novelist Huysmans entitled Là-Bas. René Stangeler, who undergoes the final stages of his "Menschwerdung" at Neudegg is, significantly, portrayed as being the author of a work on Gilles de Rais, commonly known as Bluebeard, and also the chief figure of Huysmans' novel. Moreover, there are certain points of comparison between Bluebeard and Achaz von Neudegg, the medieval witch torturer whose exploits are related in the chapter "Dort unten". Gilles de Rais captures young boys and carries them off to his castle, where he decapitates them as a source of sexual satisfaction. Achaz von Neudegg gains a similar satisfaction by likewise carrying off innocents to his lair, only in this case they are so-called witches; also, the torture which he makes them undergo is more mental than physical, and accordingly more modern than medieval. The metaphor of "dort unten" is made literal, in a Viennese setting, in the sewage system underneath the city along which the arch-criminal Meisgeier is in the habit of wandering and in which he quite fittingly meets his end. He is a creature of the depths, perhaps

the most thoroughly demonic of all figures in the novel, and his death in the sewer is completely appropriate and satisfying.

It is a common feature of Doderer's portrayal of second reality for characters who are "apperzeptions-verweigernd" to be looked upon as modern cave-dwellers; they have no vision and are essentially ignorant and uncivilised men. Jan Herzka is one such troglodyte, and thus directly linked with the political ideologist Pinta:

Denn er wollte sich ja keineswegs verbinden, er wollte sich in den Kavernen von Neudegg und mit diesen Kavernen isolieren. Ein Kavernen-Mensch. (So was ähnliches wie Pinta oder Pinter, der Schwiegersohn des alten Zdarsa in Stinkenbrunn, freilich auf einer anderen Ebene, gehupft wie gesprungen.) 114

Stangeler notices Herzka's "Eingesperrtheit" and remarks that he is "gleichsam in einem Raum neben dem Leben - wirklich ein Verließ".¹¹⁵ Language of a similar nature has been previously noted with regard to Donald Clayton in Die Wasserfälle von Slunj where the underground cellar of the family villa in Vienna helps to determine the development of his "Befangenheit". Elsewhere, the deperceptive Julius Zihal is another such cave dweller who lives in "dunklen Höhlen";¹¹⁶ Imré von Gyurkicz inhabits a "kleine Welthöhle",¹¹⁷ whilst both René Stangeler¹¹⁸ and the Hausmeister Münsterer in Die Wasserfälle von Slunj¹¹⁹ are characterized as "Troglodyten".

114 D 1031.

115 D 741.

116 EF 72.

117 D 929.

118 S 181.

119 WvS 55.

In view of Doderer's constant use of language and situations reflecting depth and darkness to represent the state of "zweite Wirklichkeit", much of his work could surely be described, in the words of Hermann Broch, as the portrait of an "Einbruch von unten".¹²⁰ Demonic forces emerge from below in the shape of the criminals, sadists, business manipulators and political

¹²⁰ Hermann Broch: Die Schlafwandler, Zürich 1952, p. 661. In his article "'Der Einbruch von unten': An Austrian Syndrome of the inter-war years?" (German Life and Letters, 27, 4, 1974, p. 315-324) R. H. Watt considers Broch's Huguenau, Musil's Der Mann ohne Eigenschaften and Doderer's Die Dämonen as examples of "an obsessive fascination with the irruption of irrational forces in a disintegrating social system" (p. 315). Watt's thesis is an interesting and provocative one - namely, that these "members of the Austrian upper-middle class" (p. 315) are "inescapably conditioned by the traditional system of values of (their) class" (p. 316), and in consequence personify these irrational forces in the shape of criminals who also happen to be members of the proletariat. Although this is certainly a stimulating insight, it does less than justice to the complexity of Doderer's thought. Certainly, Meisgeier is an arch-criminal, but he is by no means the only one to be found in the novel. Criminals are encountered at all levels of society, and become criminals, so Doderer suggests, because of their essentially deperceptive view of life. Watt fails to mention this in his work, nor does he point out that if Die Dämonen has a hero at all, it is Kakabsa, who is nothing, if not a member of the working classes. As Watt's article came to my attention at a very late stage in the writing of this thesis, I fear that I have done less than justice to his work. However, I feel it is an oversimplification to equate the "Einbruch von unten" in Doderer's work with the "irrational forces" in Broch and Musil. As I hope to have pointed out, Doderer's view of the demonic results from his "dialectical psychology" and cannot be compared directly with irrational forces as Broch (or Goethe) understood them.

ideologists who go on to infest and infect the society in which they live. However, for Doderer, the outlook is not hopeless, for, as long as we attempt to lead apperceptive lives, we shall find that we live -

in einer gut sichtbaren Welt, die uns zeigt, was wir brauchen, auch in ihrem stofflichsten Tumult. 121

C) The function of animals as a thematic and linguistic device in the portrayal of "zweite Wirklichkeit".

Under the heading "karikierte Tierformen", the following significant passage is to be found in Tangenten:

Überall wo der Mensch und seine Werke zum Dämonischen hinsinken, entstehen karikierte Tierformen: im taschenkrebs-artigen Wesen des Lauerers und Geizkragens ebenso wie im dinosaurischen Eindruck, den ein Kriegsflugzeug macht. 122

The importance of this entry in the diary is that it makes explicit the reason for Doderer's continuous employment of animals in a thematic and metaphorical capacity, from his earliest works onward. In Die Bresche, for example, the catalyst for the events which lead up to Jan Herzka's "Menschwerdung" is obviously his visit to the circus, where he is deeply stirred by the sight and sound of the ringmaster's whip as it falls on to the glistening white bodies of the circling horses. Herzka subconsciously associates these with the naked body of his mistress, Magdalena Güllich, who is sitting alongside him at the performance. This notion takes such a hold of him that, upon arriving at the hotel bedroom where they are to spend the night, Herzka unleashes himself

121 T 217.

122 T 620. See Appendix (B) for an appraisal of Doderer's use of animals within the context of his physiognomical views.

upon the defenceless woman as if she were one of the circus horses, leaving her unconscious on the floor before running off into the night. That he associates Güllich with a horse is, if we refer to the quotation above, a sure pointer to the daemonic state of Herzka's mind. In his deperceptive way of thinking, he has lowered another human being to the level of an animal. This mental connection between man and beast is made even more apparent during the account of a dream which Herzka experiences subsequent to the assault. The course of his life is played back to him in a series of tableaux, one of which represents a bleeding white horse writhing on the ground. This image can only have been inspired by his attack upon Güllich and his subconscious association of her with one of the circus horses:

Zwischen den gedrängten Reihen der Soldaten steht jetzt, nach der Schlacht, stechender Schweißdunst und der rohe und quälende Geruch vom frisch-vergossenen Blut. Am meisten scheint dieser von einem verwundeten Pferde auszugehen, das vor der Fronte auf dem hartgetrampelten Boden liegt und von Zeit zu Zeit wild um sich schlägt. Man wird über Jan wegen dieses Schimmels richten, und zwar umständlich und lange. 123

Even in so early a work as the fragment Jutta Bamberger, the close link between sexual mores and the daemonic, so typical of Doderer's mature thought, is already apparent. Jutta's brother Karl may be of "affenartige Häßlichkeit",¹²⁴ but he is nonetheless a sensitive youth who is plainly distressed by what he sees of the sexual dissipation both within his own family and in the city in general. It is a contributory factor towards his decision to leave home, and as he sits with Jutta at a

123 B 46.

124 JB 97.

vantage point high above the town, explaining to her his reasons for going, he points down to the "Gassen voll Frauen" and refers to their uncle, the dissolute Joris Champollion, and "ähnliche widerwärtige Hunde".¹²⁵ The city itself is then described as -

das riesige graue Tier, weitausgebreitet, seine lange Reihe von glitzernden Lichtzähnen bleckend. 126

The town, the epitome of man and his works, has therefore taken on, in the eyes of the author, the form of some grotesque monster, just as the warplane is later to give the impression of being a great flying dinosaur.

The opening words of Ein Mord den jeder begeht announce the underlying theme which is to form the basis for all that takes place in the novel:

Jeder bekommt seine Kindheit über den Kopf gestülpt wie einen Eimer. Später erst zeigt sich, was darin war. Aber ein ganzes Leben lang rinnt das an uns herunter, da mag einer die Kleider oder auch Kostüme wechseln wie er will. 127

The early years are thus decisive in forming the course of one's future life. In the case of Conrad Castiletz, the determining period of his childhood is the one which he always looks back upon as the "Molchzeit" because of his preoccupation at that time with catching and keeping salamanders. It is at this time also that his "Mitläufernatur" begins to manifest itself. A compelling desire to ingratiate himself with others proves to be the prime source from which most of the guilt he incurs in his life springs. The "Molchzeit" well demonstrates this facet of Castiletz's character, for when he goes to catch the salamanders it is usually in the company of a crowd of boys with whom he has essentially nothing in

125 JB 115.

126 JB 115.

127 M 5.

common, although he spends a great deal of time and energy trying to get himself accepted as one of the gang. After an incident with a water snake, which will be examined a little later, the "Molchzeit" becomes for Castiletz a subconscious symbol of personal guilt. This becomes apparent during the course of his adolescent love affair with Ida Plangl. He treats the consumptive girl in a most shabby fashion, abandoning her just as he earlier throws away his pet salamanders when the "Molchzeit" comes to an abrupt end, in response to the promptings of his enlightened friend Günther Ligharts. In following this advice, Castiletz acts with some insight, albeit unconscious, into the realities of his own self, for his actions can be interpreted as an attempt to break away from the unsuitable company which he had been keeping and as representing something of a rebellion against his own "Mitläuferschaft". In the case of Ida Plangl, however, he acts with the wilful blindness of a man whose life is totally immersed in a second reality. Whereas previously a gang of boys had dictated his actions, here he is under the baleful influence of his tutor, Albert Lehndorfer. Moreover, Ligharts is no longer on hand to help him rectify his false moves. As with Jan Herzka, Castiletz's lack of apperceptivity leads him to degrade to the level of an animal a woman with whom he has been on the most intimate terms.

Er schaute ihr voll ins Gesicht.

"Ob - du ein weißer Rabe bist", antwortete er.

Sein Auge verriet jetzt eine gewisse Beängstigung, der Blick nagte gleichsam an ihren Zügen.

"Wie - ?" sagte sie. Ihr "Herzgesicht" war ganz geöffnet.

"Oder - am Ende doch ein Molch", fügte er hinzu.

"Ein Molch - ?" Sie lachte...

"Nein, das verstehst du nicht", sagte Conrad.
Auch er lächelte jetzt schmerzlich, auf seine
Art. 128

As a symbol of guilt in Castiletz's life, the salamander motif recurs throughout the novel, for as the opening paragraph assures us, what happens in childhood remains with us always: its influence is inescapable -

(weil) nichts was war, durch nichts, was
inzwischen geschehen ist, sich abhalten läßt,
zu sein. 129

The quotation taken from Castiletz's conversation with Ida Plangl shows that the salamander represents in his mind a sense of guilt in general, and not merely guilt in respect of the animals.¹³⁰ For example, whilst on the hunt for Louison Veik's killer, he experiences a strange dream which involves salamanders. Having narrowed down the scene of the crime to the railway tunnel, Castiletz goes by train to Berlin, hard on the heels of the original police suspect, Henry Peitz. Having spent the previous night in a train, Castiletz finds that sleep does not come very easily to him as he lies in his hotel bedroom:

Anfangs waren es richtige Eisenbahnzüge. Jedoch zerfielen diese bei wäherender Fahrt meistens, die Wagen wurden sozusagen immer offener, es war immer weniger von ihnen vorhanden, man ging eigentlich auf den Geleisen: und doch blieb das eine Eisenbahnfahrt. Es hieß einfach so. Die Eisenbahn bestand aber ihrerseits wieder zum größten Teile nur aus Schläuchen oder Rohren, die

128 M 85.

129 WdD 22.

130 In his interpretation of Ein Mord den jeder begeht, Michael Shaw (Symposium 1965, 19, p. 147) suggests that, in setting the newts free, Castiletz in effect commits another murder by introducing them once again to the hazards of life in the wild, where they would no longer prosper as they had done under his care. To my mind, however, this view appears somewhat exaggerated.

nicht einmal gebaut waren, sondern dadurch entstanden, daß man sich im Innern eines sehr langgestreckten Molches bei unaufhörlichem Summen der Fahrt bewegte. 131

The appearance of the salamander motif in this passage is of interest because Castiletz is on the track of nothing more than his own guilt, incurred through the unwitting murder of Louison Veik and here subconsciously acknowledged. Nor is this the first occasion on which he has experienced such a dream. A previous one makes still clearer the identity of the newts with Conrad Castiletz's guilt in respect of Louison Veik:

In der Mitte des "Ankleidezimmers", das nächtlich war, seltsam hoch und blaß erleuchtet, saß auf dem Parkettboden, schwarz, feucht, glänzend und in einer Art von furchtbarer Schamlosigkeit - ein meterlanger dicker japanischer Riesenmolch. Dahinter erhob sich an der Wand jener große Spiegel, der dort zwischen den Fenstern hing. Der Molch hieß "Benjamin". Ihn wegzuschaffen war unmöglich, schon deshalb, weil Castiletz ihn dazu hätte anpacken müssen. 132

In this dream it is quite easy to see what Doderer means when he speaks of "karikierte Tierformen" which arise if a man's life is spent in a second reality. For in this case, the giant salamander is none other than a dream image of Castiletz himself, immediately recognizable by the name Benjamin, given to him by one of the students in the train at the time of the escapade with Botulitzky's skull.¹³³ In this dream, therefore, Castiletz's life in a second reality and his actions in the train are

¹³¹ M 310. See Appendix (C) for an examination of Doderer's treatment of the railway theme.

¹³² M 240.

¹³³ M 60.

co-ordinated in the subconscious guilt-symbol of the salamander. However, whereas the problems of his childhood were easily solved simply by throwing the creatures back into the water, Castiletz has now no such easy solution. The dream tells him that he must come to terms with the question of his personality if he is to be rid of the fearsome monster which represents him. This Castiletz is as yet quite unable to do, however, for he is almost totally lacking in the form of insight which would enable him to make sense of this dream.

In Die erleuchteten Fenster the life of Julius Zihal in a state of "zweite Wirklichkeit" is constantly depicted in the use of epithets referring to creatures at the lowest end of the evolutionary ladder. This device reflects Zihal's spiritual development, which is as yet at a very primitive stage. Having purchased the telescope that is to be of such importance in the nocturnal spying operations which he is about to undertake, and which so clearly demonstrate the level of deperceptivity to which he has sunk, Zihal walks away from the "Tandelmarkt" in the direction of the Donaukanal:

Es ist nicht zu leugnen, daß er sich in irgendeiner Weise beschwert fühlte, ja durch ein paar Augenblicke glich sein Lebensgefühl etwa jenem, wie es eine Fliege haben mag, die sich endgültig mit der Klappe erwischt weiß. 134

After he has set up his equipment and begun his intrusive observations, he sits like "eine Spinne im Netz",¹³⁵ his eyes looking rather like those of an insect which "wie auf geschwollenen ädrigen Stielen saßen".¹³⁶ Indeed, descriptions of Zihal as an insect are amongst

134 EF 58.

135 EF 90.

136 EF 72.

the most frequent of all in the novel:

Wie ein nimmermüdes Insekt mit dem großäugigen Kopfe immer neu gegen die Fensterscheibe brummt, so unablässig waren die Anläufe des Amtsrates gegen die immer lückenloser werdende Wand der Dunkelheit, und wie eine summende Fliege stieß er, nur eben von außen, gegen schwach erleuchtete, halb oder ganz verhängte Fenster gänzlich fremder Menschen. 137

Doderer's imagination runs riot in his descriptions of the animal-like states to which the deperceptive, and therefore daemonic, Zihal descends. As he crawls from one observation point to another we see him "auf allen Vieren...ja fast am Bauche wie ein Wurm".¹³⁸

Unfortunately for Zihal, he is discovered at his nightly observations by the obnoxious and aptly-named Wänzrich, an obvious derivation from "Wanze", as is also the name Wanzrodl in Die Merowinger. Having spied upon Zihal with his own telescope, he is fully informed about Zihal's pursuits and fawningly asks his permission to use one of his windows, this being the only one suitable for a telescopic spying operation upon a girl to whom he has taken a fancy. With his knowledge of Zihal's activities, he has, naturally enough, considerable powers of persuasion, yet despite his immoderate modesty there is also something quite forceful about him. His presence seems to suggest -

ein Greifen und Tasten da und dort mit hundert Tentakeln. 139

The use here of language which suggests squids or octopuses is parallel to the considerable use of this motif in Die Dämonen, and can be taken as a further indication that both works stem from the same creative

137 EF 76.

138 EF 91.

139 EF 104.

period in Doderer's life. As Wänzrich slowly subsides:

Das lebhaftes Quirlen seiner zahllosen Tentakel
ließ immer mehr nach, wie bei einer sterbenden
Seequalle. 140

Under the influence of his relationship with Rosa Oplatek, Zihal's powers of apperception steadily increase, this development coinciding with the arrival of springtime, which is symbolic of the "zweite Geburt" about to take place in his life. Doderer remarks that Zihal is now "ausgehoben wie ein Maulwurf, ans Licht geschnellt".¹⁴¹ The troglodyte has seen the light, though, understandably enough, he still retreats from time to time back into his cave. In one passage, there are definite echoes of the paragraph from Tangenten quoted at the head of this chapter, for Zihal is found to be sitting:

Achtsam in sich zusammengezogen wie ein Taschen-
krebs oder ein Muscheltier. 142

This image suggests a retreat from life, a lack of contact with everyday realities, and is therefore typical of the language used by Doderer to indicate a state of "Apperzeptions-Verweigerung" or second reality. Looking at Die Strudlhofstiege it will be found that this is an image constantly used to denote the deperceptive nature of Melzer's existence.¹⁴³ Throughout both Die Strudlhofstiege and Die Dämonen, many of the figures portrayed, both major and minor, are referred to in terms of animals; indeed, it is often a simple matter to

140 EF 106.

141 EF 138.

142 EF 163.

143 S 338/9/41, 531, 644, 680/1. Like the snake motif, the crab motif forms a recurrent theme in Doderer's novels, and would seem also to serve a similar

ascertain how Doderer regards a particular character by looking at the animal with which he or she is compared. Nor must it be forgotten that, for Doderer, comparison with an animal is a fairly certain indicator that the figure in question is living in a "zweite Wirklichkeit". Little E. P., whose name we never learn beyond the

purpose in that it is employed to shed light upon the mental state of the characters, throwing into relief their relationship both with their own selves and with the world in which they live. The motif is found in Ein Mord den jeder begeht where, after the escapade in the tunnel, Castiletz goes to stay with his aunt in the country. Whilst there, he attempts to recapture some of his fast disappearing boyhood by sailing boats on a stream which he himself has dammed up. He then notices a crab walking along underneath the boat, and at once catches it. (M 65) This time, however, unlike on the occasion when he had captured the water snake some years previously, he lets the creature find its own way back to the water. He has no need to assert himself at the expense of an innocent life, for there are no hostile boys present, no foolish students to spur him on. This is, perhaps, a small point, but it serves to illustrate the difference in Castiletz when he is alone and when others are present. The crab motif also appears twice in Die Wasserfälle von Slunj, the first time being when Robert Clayton is on honeymoon with his first wife in Croatia. He catches a large freshwater crab, and then releases it again, watched impassively by his wife. (WvS 12f.) This is just one of several incidents in the early part of the novel showing that Clayton and his wife are not on the same wavelength, for she is unable to join in his boyish enthusiasms. On the second occasion when the motif appears, Clayton is by now a widower and a successful business man in Vienna. Attending a large party along with his son Donald and the latter's girl friend, Monica Bachler, they all go out into the garden, where they discover a pond with crabs in it. (WvS 302) Robert Clayton shows his immediate enthusiasm, which is shared equally by Monica in a way which his late wife could never have matched. Donald Clayton, who has inherited his mother's reserve, is quite unable to join in their enthusiasm. This episode shows up the innate sympathy between Robert and Monica, and it comes as no surprise when it is eventually they who marry, even though, as age goes, Donald is her natural partner.

initials, is described as an "Eichkater",¹⁴⁴ whilst Angela de Ly, the dancer daughter of the abominable Scheichsbeutel, who himself exudes "reptilische Kühle",¹⁴⁵ is seen as a "Gelse".¹⁴⁶ The whole of Eulenfeld's "Troupeau", the band of rather respectable reprobates which he gathers round him, is described as a "Fauna";¹⁴⁷ Editha Pastré, for instance, walks "wie auf Pfoten",¹⁴⁸ whilst Eulenfeld is heard to emit a sound which is described as being half-way between the "Stimme eines Schweinchens" and the "Röhren eines Bocks".¹⁴⁹ On the other hand, despite his frightening severity, Herr von Stangler, a portrait of Doderer's own father, is not unsympathetically painted, being described as an "Adler".¹⁵⁰ The Kammerrat Levielle in Die Dämonen does not come off quite so well; as he walks down the Graben in Vienna he looks like a "gereizter Truthahn".¹⁵¹ In the same novel Friederike Ruthmayr is frequently characterized as a fish in an aquarium, this symbolizing her life spent trapped in the world of upper-class socializing to which she does not really

144 S 41.

145 S 403.

146 S 565.

147 S 368.

148 S 301.

149 S 390.

150 S 551. For a further appraisal of Doderer's use of animal epithets in Die Strudlhofstiege see Adolf Haslinger: 'Wiederkehr und Variation. Bildkette und Bildgefuge in Doderers Roman Die Strudlhofstiege' in Sprachkunst als Weltgestaltung, Festschrift für Herbert Seidler, edited by A. Haslinger, 1966, p. 105 - 106.

151 D 15.

belong.¹⁵² Her continuing attempts to lead such a life constitute the second reality of her existence. Quapp, the would-be violin virtuoso, is betrayed by her very nickname as a "Wesen im Entwicklungs-Zustand",¹⁵³ for it is obviously derived from "Kaulquappe". Just as a tadpole is only an intermediate stage on the way to becoming a frog, so Quapp is no more than on the road to becoming a full human being. It is only possible for her to achieve this when she finally relinquishes her unrealistic musical ambitions.

During the course of a walk along the Danube described in Die Dämonen, René Stangeler chances upon the American zoologist Dwight Williams together with his fiancée Emma Drobil.¹⁵⁴ Their talk comes round to a conversation which the two men had previously held concerning the giant polyps, or more correctly cephaloids, which Williams had encountered during a trip to Brazil. He relates how he saw one emerge from the depths of a perfectly safe harbour and send one of its tentacles through a grilling to fasten on to a man's leg. Such incidents, he relates, had been repeated even inside the city as the creatures penetrated the sewage system. Williams' words in describing the beast, which he had eventually shot, are significant:

Das Tier hat nämlich einen Schnabel, einen
hörnernen Schnabel, wie der von einem Papagei,
oder auch von einem Geier oder sonst einem
Raubvogel. 155

Upon hearing this, the horrified Drobil cries out:

¹⁵² D 146, 659, 1098, 1175.

¹⁵³ D 165.

¹⁵⁴ D 815f.

¹⁵⁵ D 816.

'Der Geierschnabel - das ist eigentlich am scheußlichsten von allem!' 156

The connection between this primitive form of life, a hidden danger to all as it lurks in the sewers, and the criminal Meisgeier, whom Doderer often calls "Geierschnabel", is now made explicit. The parallel between the two becomes even stronger when, at the end of the novel, Meisgeier himself descends into the sewers of Vienna, before turning up beneath the socialist demonstration outside the Justizpalast. Like the squid, he too raises an arm out of the grating, trying to trip people in the crowd and thereby adding to the already considerable chaos and confusion. Like the squid, he too is shot, and slithers back into the sewer. Of all Doderer's "karikierte Tierformen", Meisgeier is surely in every way the most patent example. He is the incarnation of a demon, just as the animal which he so closely resembles is "fast eine Art Tier-Dämonen. Ein rechtes Teufelszeug."¹⁵⁷ It is of interest to compare this last quotation with a later passage in the novel where Meisgeier himself is the subject of the description. The correspondence between the two is so remarkable that it will be of value to give both passages in full. First, Williams' description of the squid:

Die Augen, nämlich. Sie sind unverhältnismäßig groß, sehr gut ausgebildet - ja, sie könnten ihrer Bauart nach bei Tieren einer weit höheren Entwicklungsstufe angetroffen werden, ich meine

156 D 817.

157 D 817. The characterization of Meisgeier is also discussed in Appendix (B) of this work, where it is placed within the context of Doderer's views on physiognomy in general, and zoomorphism in particular. R.H. Watt also mentions the characterization of Meisgeier in his article "'Der Einbruch von unten': An Austrian syndrome of the inter-war years" (German Life and Letters, 27,4,1974, p. 320).

damit sogar Säugetiere. Ein solches Auge hat natürlich schon das, was wir einen eigentlichen Blick nennen. Und gerade dieser Umstand macht aus den großen Kopffüßlern - die doch Verwandte der Schnecken sind und nur die zuhöchst entwickelte Klasse der Weichtiere vorstellen - fast eine Art Tier-Dämonen. Ein rechtes Teufelszeug. 158

Now the later description of Meisgeier, surely modelled on this passage, for Doderer was far too self-conscious an artist for such a similarity to be mere coincidence.

Das Auge jedoch - es waren zwei wohlausgebildete Augen vorhanden - gehörte zweifellos einer höheren Klasse von Lebewesen an als jene war, in welcher dieser Organismus ansonsten stand. Das Auge war verhältnismäßig überorganisiert, sehr hell, groß geöffnet und feucht geschlitzt. Das Auge war furchtbar. Es machte aus dem primitiven Geschöpf fast eine Art Teufelszeug. 159

Doderer's use of the polyp motif is also noted by Ulrich Klein, who writes: "diese, wenn auch abstruse und skurrile Metaphorik zeigt bei Doderer im Symbol die bedrohliche Abgründigkeit des Lebens".¹⁶⁰ Klein also remarks upon the way in which Doderer applies this motif to the characterization of Meisgeier, thus emphasising their essential similarity.

During the course of the conversation beside the Danube, Stangeler mentions casually that he has seen a popular magazine which contains an article relating to the giant squids in South America.¹⁶¹ We later find

158 D 817.

159 D 913.

160 Ulrich Klein: Die Rolle übertragenen Sprechens (Vergleich, Metapher, Bild) bei Heimito von Doderer, Wirkendes Wort, 19, 1965, Heft 5, p. 330.

161 D 818.

that Frau Kapsreiter, whose "Nachtbuch" contains, in a stylized and symbolic form, the major events of the novel, has bought this very edition. The article in question is eventually transformed into one of her dreams, and duly noted down in the account of her nocturnal phantasies. The motif of the tentacles, a symbol of the demonic powers of evil forever threatening to erupt from below, occurs once again as Frau Kapsreiter is walking down the Alserbachstraße. She almost falls over some pipes leading from a wagon supplying wine to the cellars of a public house, and although, in her opinion, they are reminiscent of a black snake, the attentive reader will also associate them with the squid's tentacles:

Das schaut merkwürdig aus. Wie eine schwarze Schlange, die aus dem Loch auf die Straße herauskriecht. 162

The reader might also have in the back of his mind the passage from Zihal's dream at the end of Die erleuchteten Fenster which anticipates Frau Kapsreiter's experiences in Die Dämonen:

Denn hier in der Vorstadt hinderten überall die höchst gefährlichen hörnernen Greifklauen den Schritt, die am Ende der langen Tentakel oder Polypenarme saßen, welche allenthalben aus den Kellerlöchern kamen, lebendigen Weinschläuchen gleich. 163

162 D 898f. In his book Gottfried Keller, Life and Works, London, 1968, J. M. Lindsay tells us about the "Traumbuch" kept by Keller to record the events of his dreams insofar as he was able to recall them: "The Traumbuch records both dreams and waking imaginations, all of which display the same lurid, nightmarish quality. He is oppressed by the ballast of his soul, stuffed crocodiles and horrible sea monsters, tigers and hyenas, as he calls his own bad qualities". (p. 29f.)

163 EF 184.

A variation on the squid theme emerges as Frau Kapsreiter tells Licea of an incident which befell a friend of her late husband. During the renovation of an old castle by injecting high-pressure concrete into the foundations he has to attend to a call of nature, and whilst so doing he suddenly feels a clammy substance on his person. Somehow, concrete has got into the plumbing, but this bizarre episode is recounted in terms reminiscent of the squid motif - "da steigt aus der Muschel ein langer grauer Arm...einen Meter hoch war's".¹⁶⁴ A symbol for the demonic, the squid is constantly present and forever emerging in one guise or another.

Squids are not, however, the only low form of life to occur in Doderer's work; he is also fond of employing such creatures as snakes, crabs, and even dragons,¹⁶⁵ not only as metaphors, but also thematically. More often than not, they are employed to illustrate the position of the individual with regard to his own self and to his place in the world, and are therefore related in function to their use as metaphors.

The motif of the snake is a particularly common one, being found in as early a work as the short story Aimée (1931). This is the story of a woodcutter in the American west, the narrator, who is journeying overland to a remote sawmill. He appears to have a furtive liaison with Aimée, the wife of his boss Ralley, though relations between them are somewhat strained. However, she agrees to come to him as he takes his turn as night stoker on the old steam engine which drives the mill and which, although in a dilapidated condition, has been passed as being in working order. When Aimée, whose

¹⁶⁴ D 901.

¹⁶⁵ For the significance of the dragon motif see Chap. 3 (c), part 1.

head has "etwas von einem Schlangenkopf an sich, breit und platt",¹⁶⁶ fails at first to turn up, the narrator drops off to sleep. He awakes suddenly to find the steam pressure creeping up to the red mark and the safety valve clearly not functioning. Getting up to inspect it, he finds a rattle-snake curled around the valve, "der Teufel in eigener Person".¹⁶⁷ In fact, the whole engine house is alive with snakes which have crawled in, attracted by the warmth. In great personal danger, both from the snakes and from the risk of an explosion, he frantically tries to free the jammed valve. As he does so, he finally sees the mysterious and sinister Aimée coming towards him, and the link between her and the snakes is made even plainer when we read of her "lautlosen Gehens".¹⁶⁸ From these examples, it is obvious that Aimée represents an early appearance in Doderer's work of a "karikierte Tierform". The narrator's attempts to free the valve are eventually successful, but deep within himself he is aware of Aimée's affinity with snakes which have just threatened his life, and their affair is at an end. In this story, Doderer would appear to have been influenced by the biblical view that woman and the serpent are the source of evil in the world.

Having introduced the motif of the snake into the discussion, the episode in Ein Mord den jeder begeht must now be examined where the "Molchzeit" is finally brought to a close after Castiletz's experiences with the water snake. As is already evident, Castiletz is not noted for the independence of either his thought or his actions, but when still a young boy there exists

¹⁶⁶ Aimée in PdL 100.

¹⁶⁷ Aimée in PdL 105.

¹⁶⁸ Aimée in PdL 106.

something inside him which warns him against this tendency. One day, as he is catching salamanders, a water snake swims ashore, in itself an extremely rare occurrence. The rest of the gang notice this, and the more the creature tries to gain dry land, the more they torture it by picking it up and throwing it back into the water:

In Kokosch erhob sich jetzt etwas, was man sehr wohl als das Bewußtsein von einem entscheidenden Augenblicke bezeichnen könnte: denn es zeigte sich die Möglichkeit, nun endlich freizugeben, was in Gesellschaft dieser Knaben sonst immer in ihm zusammengedrückt und wie eine niedergehaltene Sprungfeder hatte liegen müssen - es freizugeben, kost'es, was es wolle. Die Fäden durchzureißen, die ihn, wie es schien, ganz leichthin und zufällig an solches Treiben banden, beiseite zu treten, und sei's, daß er dann allein dastünde, und die Anderen unmutig oder gar als Feinde ihm gegenüber. 169

The snake, even in its very physical shape, is a visible representation of the "Fäden" which bind him to the gang, and Castiletz actually succeeds in throwing the snake further out than any of the others - so far, indeed, that it curls around a tree and remains there, hanging lifelessly over the water. The thread has thus been severed, but in asserting himself Castiletz has also caused the death of an innocent creature, just as the mixture of self-assertion and desire to ingratiate himself later leads to the death of Louison Veik in the train. In the same way that the knowledge of his complicity in this death eventually brings Castiletz to a state of "Menschwerdung", so too the snake is instrumental in showing him the error of his ways and bringing him closer, if only for a short time, to a

fuller realization of what he is. Arriving home in a state of considerable shock, he breaks out into a fever with symbolic significance, during which he feels himself removed from his former world:

Er stand in der Mitte des Zimmers und fühlte sich durch eine weiche, unsichtbare und ungreifbare Schicht getrennt von allen Dingen um ihn herum, als wären sie von der Stelle, wo er sich befand, weiter weggerückt. 170

On recovering from this fever, Castiletz goes back to the spot where the dead snake is still hanging from the tree, and with the throw of a stone removes it from the branch. To complete the change in his outlook on life, he later releases the captive newts, aided in this by Günther Ligharts.

At the beginning of the second part of Die Strudlhofstiege,¹⁷¹ Doderer describes the life of René Stangler at the age of sixteen as he spends a summer vacation at his parents' villa on the Rax mountain in Lower Austria. He is still in a state of childhood flux; there has not yet come about that full polarization of "inner" and "outer" which distinguishes the adult mind:

Eine Schlucht, zum Beispiel...diese Schlucht gab es unabhängig von ihrem äußeren Bestande auch in René, wovon er damals bereits einige Kenntnisse hatte. Sie führte da - inwärts - in keinen dem Gymnasiasten angenehmen Bereich. Hier roch's wie nach Kröten, Unwürmern, Schlamm und feuchtem Geringel. Es war Beschwernis, so was in sich vorhanden zu wissen, es behinderte merkwürdigerweise nach außen hin, weil es die anderen Menschen beweglicher und überlegen sein ließ. 172

170 M 30.

171 S 165f.

172 S 166.

A ravine is, for Doderer, an appropriate symbol for "Apperzeptions-Verweigerung", being dark, enclosed and partly subterranean. Its metaphorical presence within Stangeler is, therefore, a first indication of his deperceptive outlook on life. As Michael Shaw remarks, "that Doderer presents psychological events in spatial terms is one of the most striking characteristics of his style".¹⁷³ Stangeler and his sister Asta had once discovered a fresh-water crab in the ravine near their house on the Rax, and for long afterwards he keeps searching for another, albeit unsuccessfully. Eventually, however, his persistence leads to a discovery there which is to be of considerable importance in his mental development. What he finds is not a crab, but a snake, and the ravine within Stangeler, with its smell of "Kröten" and "Unwürmer", thus finds an exact parallel in his external life.¹⁷⁴ The snake is the longest that Stangeler has ever seen in the wild, and significantly, he identifies himself with this very primitive form of life. The appearance of the snake has led him to realize instinctively that he, too, is still on the bottom rung of his development as a man:

Rene fühlte jede Bewegung der Natter, als sei er's selbst, der sie ausführte, nur gleichsam umgeschlagen in sein Inneres: das Treffen auf ein Hindernis beim Kriechen, Ast oder Stein, während der lange Leib noch in Bewegung blieb und sich in engeren Windungen hinter dem zögernden

¹⁷³ Michael Shaw; An interpretation of Ein Mord den jeder begeht, Symposium, 19, 1965, p. 150.

¹⁷⁴ Stangeler's discovery of the snake in 1911 is actually based on an incident which took place in Doderer's own boyhood, also in 1911 (WdD 17/34). This fact further strengthens the already close autobiographical link that exists between Doderer and Stangeler.

Kopfe nachdrückend staute, das plötzliche neuerliche Vorgehen des nun gestreckten Halses aus dem entstandenen Knäuel heraus und dessen Übergehen in flachere Bogen, Schub um Schub; das kontinuierliche Fließen und Fädeln des grauen Körpers, der an seinem stärksten Teile wohl über drei Finger Dicke haben mochte. Erst jetzt, wo die Schlange nahe bei René vorbeikroch, wurde diesem ihre ganze Mächtigkeit sichtbar.

Und er empfand Liebe zum Tier.

Geheime Gefährtin seiner Abgeschiedenheit hier in der Schlucht. 175

Despite this self-identification, perhaps even because of it, Stangeler experiences what is for him a completely new sensation, for along with the love which he feels for the animal, he is also aware of a deep revulsion. He realizes that a new epoch has begun in his life and that things will never again be quite the same. The snake has thus been instrumental in bringing Stangeler to this new awareness, just as it had been for Conrad Castiletz too; for Stangeler, the year 1911 will always in future be remembered as the "Jahr des Tropidonotus Lindwurms".¹⁷⁶

Aber der Ekel war nun da, er würde nie mehr rückgängig zu machen sein, das wußte er jetzt. Und mit Schmerz wie bei einem Abschied. (Zwischen zwei Lebensaltern stehend, wie er hier und jetzt mit gespreizten Beinen über dem Bachbette stand, immer noch Knabe, längst schon Filou.) Jedoch das Schwere, das Schwerbetonte, wie er's spürte, lag außer der Reichweite seines anhebenden bewußten Denkens, es lag in dem stauchenden, windenden, stockenden, strebenden Schlangenkörper selbst, der eben jenes Anhebende so vollendet für ihn äußerlich zur Darstellung brachte und abbildete. 177

It can surely be no coincidence, either, that a snake also appears during the bear hunt in Bosnia, which can be

175 S 169f.

176 S 469.

177 S 171f.

regarded as one of the seminal points in the development of Melzer's "Apperzeptions-Verweigerung". There are even parallels in the ways in which both Stangeler and Melzer react towards the animal. Melzer points out the snake to his mentor, Major Laska -

"Schau, Herr Major, da ist ein Haselwurm". Aber dieser hier erschien ihm wie eine Bewegung seines eigenen Innern, wie geheimste Gedanken, die zu enthüllen unvorstellbar war. 178

Melzer goes on to shoot a bear, and the whole hunt becomes crystallized in his mind as the high spot in his life. In the context of the novel, the bearskin rug, which he has as a trophy, comes to symbolize his obsession with the past and his refusal to come to terms with the present, and represents therefore the second reality in which Melzer passes his days. In particular, he is in the habit of sinking down on to the rug to meditate about the past, his memories intensified by the use of strong tobacco and Turkish coffee. The rug forms the link between Melzer in the present, and Melzer as he was, thereby strengthening his unrealistic view of life and of himself. And of course, it too can be looked upon as being a "karikierte Tierform", for it is a mere travesty of what it formerly was. Once Melzer is married to Thea Rokitzer it is no doubt banished to the furthest recesses of the spare bedroom!

Despite the significance of the bear in this last example, it will have become apparent that in his use of animals, both metaphorically and thematically, Doderer displays a marked preference for cold-blooded creatures at the bottom end of the evolutionary ladder. It is only on rare occasions that more advanced forms of life appear. Ivar Ivask suggests that the reason for this is

that such primeval creatures remind us of the "wesentliche Grundwahrheiten des Daseins".¹⁷⁹ Whilst this assertion is reasonable enough, Doderer's main intention in choosing such generally unloved creatures as insects, snakes, crabs and squids is surely to underline the essentially inhuman level to which a man sinks once he has moved into the realms of life in a "zweite Wirklichkeit". When an individual refuses to be apperceptive towards the life around him, he displays an attitude which is crude and primitive; it is therefore only fitting that people who adopt this attitude should come to resemble creatures which are themselves at a crude and primitive stage of development.¹⁸⁰

179 Ivar Ivask: *Psychologie und Geschichte in Doderers Romanwerk*, *Literatur und Kritik*, 1968, 3, p. 217.

180 Although when animals appear in Doderer's novels it is mostly in order to reflect a deperceptive frame of mind, they are also found occasionally in connection with apperceptivity. In these instances, however, it is significant that the animals represented are warm-blooded ones, with which it is much more customary to identify human beings. Indeed, it is a peculiarity of our civilization that there are certain animals, such as dogs and horses, which we consciously try to treat in almost human terms and into whose actions we attempt to read human values. On the other hand, there are some creatures which seem to induce merely revulsion and squeamishness, and it is these which Doderer chooses in his characterization of "zweite Wirklichkeit". It is therefore in agreement with the accepted scale of values that in *Die Dogge Wanda* (1929), the animal acts in such a way as to inspire in the reader the traditional views about a dog's faithfulness and affection. In the story, the animal's sixth sense prevents its mistress from committing an act of crass stupidity which would have almost certainly cost her life. A thunder storm arises, and the woman wishes to take shelter in a cave. The dog, however, refuses to let her enter it. As we have seen, caves are negatively evaluated in Doderer's scheme, being associated with deperception and second reality, and certainly, the dog shows far greater perceptiveness

in this instance than its owner. The cave is struck by lightning, and had she been inside, she would almost certainly have been killed. In this story, one is reminded of a quotation from Otto Weininger's works with which Doderer may well have been familiar: "Der Hund hat eine merkwürdig tiefe Beziehung zum Tod". (Quoted from W. Kraft; Karl Kraus, Salzburg 1956, p. 88).

In Ein Umweg, the growth of Manuel Cuendias's apperceptivity is marked by a game hunt in the Rax/Schneeberg area of Lower Austria where, high on a mountain at sunrise, he is overcome by a series of images from his past. As they flit before his inner eye, he realizes instinctively that they hold the clue to his future -

für Manuel war's eben jener Augenblick gewesen, als der Jäger, neben ihm hockend, den Wildwechsel genau und ernsthaft im Gelände gewiesen hatte.
(U 41)

So deep in thought is he that he fails to notice a magnificent chamois which is standing straight ahead of him. He is suddenly very aware that he has here and now the chance of grasping -

eine neue und glücklichere Bahn seines Lebens, die er eben jetzt - oder nie - enträtseln und erkennen mußte. Und, seltsam genug, ebenso unbeweglich, ebenso scharf vor sich hinäugend hielt auf dem Grate das Wild, dem harmlosen Jäger gegenüber, ein kraftvolles edles Tier, die Vorderläufe gegen den Fels gestemmt, den Kopf mit den starken Krickeln erhoben.

Ja, man kann sagen, sie standen einander in einer nicht unähnlichen Haltung gegenüber. (U 42)

The ghillie who accompanies Cuendias cannot understand his failure to shoot the beast, and so the legend arises that he has seen a "Tatzelwurm", a small dragon which is so terrifying to behold that it paralyses whoever sets eyes upon it. However, this situation is more akin to the one where both Melzer and Stangeler identify themselves with snakes, for the narrator recognizes an essential similarity between Cuendias and the buck. In each case, the appearance of the animal pinpoints the relationship of the individual to himself and to his surroundings.

CHAPTER 3

The realm of "Apperzeption" and "Menschwerdung"

A)	The concept of "Menschwerdung"	131	-	153
B)	The theory of the "Umweg"	153	-	167
C)	The inner processes of "Apperzeption" and "Menschwerdung"			
1)	The role of the memory	168	-	191
2)	The sense of smell	191	-	205
3)	The function of dreams	205	-	211
4)	The attitude to thought	211	-	220
5)	The use of language	220	-	230
D)	The language and situations of "Apperzeption" and "Menschwerdung"	230	-	269
E)	Reality, the novel, and the writer	270	-	302
APPENDIX (A)	The role of the father-figure in "Menschwerdung"	303	-	309
APPENDIX (B)	Doderer and Physiognomy	310	-	331
APPENDIX (C)	Doderer's use of the railway theme	332	-	345
BIBLIOGRAPHY		346	-	355

A) The concept of "Menschwerdung".

Doderer believes that because the majority of mankind is deperceptive, most people live at a level far below their full capacity, being trapped in a state of "zweite Wirklichkeit". Certainly, he himself was painfully aware of his own deficient apperceptivity, regarding his life as a constant struggle to define himself as an individual and to realize the potential within him. However, because he is essentially an optimist, Doderer also believes that man is not condemned for ever to live in a state of self-delusion. There exist, he declares, many opportunities for putting behind us this "Vor-Leben"¹ or "Vor-Geschichte",² considered by him to represent the primary state of man's existence. Deperceptive men can become apperceptive, he insists, and come to lead a life which is carefully balanced, seeing themselves and the world as they really are. To this change which comes over a man as he moves from a state of "Apperzeptions-Verweigerung" to one of apperceptive awareness, a change which can be either a sudden act of transformation or a gradual process of awakening, Doderer gives the title "Menschwerdung".

This process or act of "Menschwerdung" provides the dominant theme in the whole of Doderer's creative life, and represents the most sustained artistic expression of his views concerning the changes which occur in man's relationship to the realities both of his own self and of the world in which he lives. It is a vast theme, and in the subsequent sections of this chapter we shall attempt to describe some of the more

¹ D 1228.

² EF 79.

important ways in which "Menschwerdung" affects the individual in his life as a whole besides also looking at various facets of the process itself as portrayed in successive novels. In essence, the theme of "Menschwerdung" represents Doderer's attempt to answer the question which every artist tries to resolve, each in his own peculiar fashion: what constitutes the real nature of man, and how does he stand in regard to the world in which he finds himself?

Although Doderer's own deperceptiveness may have provided him with a subjective inspiration for this theme, it has, as expressed in his novels, far wider implications, for in his examination of the human psyche he traces the development of "Apperzeptions-Verweigerung" back to the separate character of each individual, finding it to be the determining factor in the growth of a deperceptive outlook upon life. Indeed, far from representing an expression of the essential self in empirical form, Doderer considers that although character is more than simply an "Addition von Eigenschaften",³ because of its deperceptive nature it blocks our capacity to apperceive.⁴ That is to say, Doderer considers character to be one of the seminal influences in the development of second reality. Therefore, before a man can become a true "Mensch", the deperceptive effects of his character must first be overcome. From this, of course, it will be quite clear that in his conception of character Doderer differs radically from the classical German view, which contends that character is nothing less than the highest value in man, the external manifestation of his innermost being.

³ T 134.

⁴ Doderer in conversation. Quoted from DW 32.

Doderer, however, believes that character and the essence of man are two quite separate entities. Indeed, he considers character to be nothing more than a biological fact, "eine Epiphonie von den Vätern und Ahnen her".⁵ Because he believes the individual to be trapped by his character, and thereby unable to realize his true personality, it has for him solely negative connotations:

Jeder Charakter ist schlecht, selbst der gute, ja, geradeder. 6

What is more, as Dietrich Weber points out,⁷ the person who is in possession of an apparently harmonious character is even more likely to be enslaved by it than others. And because it does not contain the essence of the person, Doderer is certain that character is incapable of any significant or meaningful development:

Es gibt keine Entwicklung eines Charakters, sondern nur sein Sichtbarwerden durch Manifestation seiner verschiedenen Seiten in den verschiedensten hochkomplexen Situationen des Lebens. 8

Character, he insists, can be analysed and objectified, and this alone convinces him that it cannot be a true representation of the essential self. This indefinable quality in man which makes an individual of each and everyone of us is surely, in the last resort, incapable of any formulation. As Weber says, making Doderer's distinction between character and personality:

In der Person sieht Doderer den eigentlichen Menschen. Hier vollzieht sich des Menschen eigentümliches, individuelles Schicksal, begibt

⁵ Doderer in conversation. Quoted from DW 33.

⁶ Doderer in conversation. Quoted from DW 33.

⁷ DW 35.

⁸ Letter from Doderer to Dietrich Weber, 3/4/1960: DW 33.

sich eine Existenz - im wörtlichen Verstande: nachdem er aus sich, aus seinem Charakter, herausgetreten ist. Den personalen Kern aus der Schale des Charakters zu befreien und das ganze Dasein dem Diktat der Person zu unterwerfen: das ist der Sinn der "Personswerdung". 9

That is to say, "Menschwerdung" (or "Personswerdung") represents the removal of the shackles placed upon man by the very constitution of his character. The emergence of man as he really is, casting off the restrictions of life in a second reality, will therefore mean that he obtains a clear and objective view both of himself and of the world in which he lives. In short, he will be apperceptive. As we already know, Doderer believes that this will have a beneficial effect upon the world as a whole, and not merely upon each individual. The way in which the individual approaches his environment will lead directly to constitutional changes in it, apperception thus giving rise to a healthy world, whereas deperception brings only a multitude of evils. The process of "Menschwerdung" can therefore be seen as something more than the movement of the individual away from the state of "Apperzeptions-Verweigerung" into one of apperceptive awareness; it also represents the more general transition from second into first reality and an approach to the analogical state where "inner" and "outer" are in ideal congruence. In many of its aspects, of course, Doderer's conception of "Menschwerdung" conforms to the notion of personal liberation and fulfilment frequently encountered in works of Expressionist writers. Nor is this particularly surprising, for it is in the Expressionist movement that Doderer's artistic roots are to be found, the works of A. P. Gütersloh in particular having made a profound

⁹ DW 33.

impression upon him. Nevertheless, we encounter the theme of "Menschwerdung" even in Die Bresche, a work written some five years prior to his discovery of Gütersloh's concept of "Menschwerdung" in Die Bekenntnisse eines modernen Malers. This highly allegorical work had a catalytic effect upon Doderer, confirming and strengthening many of the views which he had already held, and his first contact with it was an event of primary importance for him both as an artist and as a man, giving clarity and cogency to his own ideas, and making him much more aware than he had previously been of his position as a writer.¹⁰ It is from this same work, too, that Doderer derives his definition of "Menschwerdung" as a "zweite Geburt"¹¹ in the life of a man. Elsewhere he refers to this event as the "tertium intercedens"¹² or the "übergewaltiges Drittel"¹³ which changes the whole course of one's life, when the real self emerges independent of the

¹⁰ Doderer always thought of himself as Gütersloh's only pupil, and of Gütersloh as his only teacher. This state of affairs lasted some thirty years until the publication of Sonne und Mond, in which Doderer is mercilessly parodied in the figure of Ariovost von Wissendrum. Thereafter, there is no mention by Doderer of his former teacher, although he gave the book a friendly review in the Frankfurter Allgemeine Zeitung (1/12/1960). Writing elsewhere of the impact which Die Bekenntnisse eines modernen Malers had made upon him, Doderer says in a letter to D. Weber (1/7/1960):

"Die in diesem Werke zur Description gelangenden Vorgänge und Stufen habe ich alle persönlich erlebt - frappierend war es, sie im Buche eines Schriftstellers, den ich damals kaum kannte, anzutreffen!" (DW 11)

¹¹ A. P. Gütersloh: Die Bekenntnisse eines modernen Malers, Wien 1926, p. 128.

¹² Doderer in conversation. Quoted from DW 38.

¹³ LA Nachwort to the Reclam edition, p. 119.

character.¹⁴

In the diametric opposition of personality and character we are also furnished with further evidence of the dialectical nature of Doderer's thought, whilst the whole of his conception of character is generally indicative of his deep distrust of empirically-based mainstream psychology. Doderer believes this form of psychology to be irrelevant simply because it deals chiefly with the analysis of character. As a result of this, he contends, it is bound to fail in its attempts to define the real essence of the human psyche. In confining themselves to elements of character, both psychologists and psycho-analysts are thus positively harmful because they serve only to increase the state of "Befangenheit". As a critic of psycho-analysis Doderer is, of course, typical of the Viennese, for many of whom anything Freudian is anathema. On the basis of this dialectic of character and personality, and the belief that -

kein Problem auf jener Ebene lösbar ist, auf der es sich stellt. 15

¹⁴ In connection with the notion of a second birth, it is interesting to note Doderer's partiality for the name René. For example, René Stangeler is probably the most important single character in all of Doderer's writings, and certainly the most complex. In addition, we find René Alwersik in Das Geheimnis des Reichs, René Schlaggenberg in Jutta Bamberger, the ensign René in Ein Umweg, and simply René in the short story Im Irrgarten (1931). Hans Flesch-Brunningen has suggested in the postscript to his collection Frühe Prosa (p. 381) that Doderer's fondness for this name stems not only from his early enthusiasm for Rainer (René) Maria Rilke, but also from its symbolic significance as a derivative from the Latin "renatus", meaning reborn.

¹⁵ T 134.

Doderer concludes that, when attempting to come to terms with the problems of human nature, we must eventually make recourse to what he calls "dialectical psychology", based upon the "Mechanik des Geistes" on the one hand and the "Mechanik des Lebens" on the other. Once this has been recognized, the road to "Menschwerdung" will lie clear:

Immer bleibt doch der Charakter, mag er in noch so vielen Einzelphänomenen sich uns darstellen, nur als ein Ganzes überwindbar, was einer Entwertung der psychologistischen Selbstanalyse (bei der einer immer noch etwas Wertbetontes in der Hand behalten möchte) zu Gunsten der Mechanik des Geistes gleichkommt. Wer die Hebel dieser Mechanik zu fassen kriegt und sie richtig zu ziehen versteht, wird mittels ihrer den Charakter als Ganzes leicht aus den Angeln heben und sein Leben um neu gepflanzte Angeln drehen und schwingen machen. 16

Paradoxically, although a recognition of the mechanism of the mind will lead to a condition in which the individual's character no longer suppresses his true nature, the means by which this "humanization" is achieved lie within the character itself! This comes about, so Doderer contends, because no character can ever be perfectly rounded, since each one contains a constructional error, a "Konstruktionsfehler", by means of which the dominance of the character is overcome:

Es enthält wohl jeder Charakter einen vom Schöpfer tief eingebauten absichtlichen Konstruktionsfehler in seiner Mechanik, als die größte Gefahr, aber auch die größte Möglichkeit für das Leben des Trägers, letzteres etwa so, daß einer nur diese Stelle zu entdecken braucht, um damit auch schon seinen ganzen übrigen Charakter aus den Angeln heben zu können, ihn aufzuheben, und völlig frei zu werden...sagen wir mal: jeder Charakterfehler eine Lebensaufgabe. 17

¹⁶ DW 34: Letter from Doderer to D. Weber, 3/4/1960.

¹⁷ M 130.

In other words, although irrelevant to the personality as such, the character is nonetheless a necessary precondition for the emergence of the real self in the process of a second birth. Indeed, without a character, Doderer believes existence in the world as it is to be impossible. However, having become aware of its deperceptive function, the individual must then try to work against it so as to achieve a fuller state of apperceptivity. This is really the basic contradiction in Doderer's thought, that character is considered at one and the same time to be a necessity for life in the empirical world and also a shackle to be got rid of if the real personality is to emerge. However, as Dietrich Weber also points out, Doderer does not push this paradox to its limit: it becomes not so much a question of completely suppressing the effects of one's character as of using it as a tool to reach something more fundamental. To strengthen this point, Weber borrows an analogy from Plato. He observes that it is not our eyes which see, we see by means of our eyes. Similarly in Doderer's conception, it is not our character which lives as the essential self; we live rather by means of our character.¹⁸

As we have seen, Doderer believes that the deperceptive influence of the character destroys the dialectic of analogical reality and gives rise to "zweite Wirklichkeit". Therefore, although, in Doderer's view, character is certainly more than "eine Addition von Eigenschaften", each of these is nevertheless capable in itself of giving rise to second reality. In destroying the hegemony of the individual character, the process of "Menschwerdung" can thus be seen as the most essential contribution towards the

¹⁸ DW 35.

restoration of analogical reality, being that process whereby a full interaction between the "inner" and the "outer" is established in the life of the individual. In consequence, because external reality is in the end dependent upon the individual, the act of "Menschwerdung" is clearly of primary importance for the world as a whole, and not simply for the fulfilment of an individual existence.

The process whereby the analogical dialectic between the self and the external world is restored emerges quite clearly as the dominant theme of Die Bresche, the entire content of which is concerned with the "Menschwerdung" of Jan Herzka. Although he is outwardly a stolid and respectable businessman of orderly habits, Herzka has one vital flaw in the composition of his character, an innate disposition towards sadism and a liking of torture. Yet in accordance with the theory of the "Konstruktionsfehler", later to be propounded in Ein Mord den jeder begeht, this is also the means of his eventual salvation, for as a result of various interacting stimuli, this inner trait is suddenly externalized. First Herzka acquires an antique "Passional", illustrated with engravings of medieval witch torture, and secondly, during a visit to the circus with Magdalena Güllich, he is deeply excited by the ringmaster's whip as it cracks on to the bodies of the circling horses. Later, his feelings overflow and he brutally assaults the unsuspecting woman. The symbolically-named Magdalena thus has to suffer for the sake of Herzka's personal fulfilment. In this can be seen the early emergence in Doderer's works of the "Brückenmensch", sacrificial victims who suffer so that others might attain to a higher state of earthly existence:

Es gibt Brückenmenschen. Das ist die Formel, welche ich fand. Es gibt Menschen, die als Brücke zu anderen leiten, und ihre wahre Beziehung zu diesen anderen besteht eben lediglich in dieser ihrer Funktion; dazu gehört, daß sie am Ende übergangen, überschritten werden, diese 'pontifices'. 19

In his interpretation of Ein Mord den jeder begeht, Michael Shaw²⁰ takes particular exception to this aspect of the concept of "Menschwerdung", seeing it as a clear indication of Doderer's former affiliations with the Austrian Nazi party: it is not difficult, he says, to see "the sources and implications of such a ruthlessly aristocratic view". Without wishing in any way to defend Doderer's temporary allegiance to Nazi ideology, I nevertheless feel it necessary to point out that in this instance Shaw specifically chooses to ignore the very title of the novel under discussion. This surely makes plain Doderer's beliefs that the events portrayed in his novel are valid for all men and not merely for a select few. Indeed, although his views on the subject of "Menschwerdung" were certainly strengthened after reading Gütersloh, Doderer was never willing to confine himself to his mentor's aristocratic concept, in which only the artist was considered capable of realizing his true potential and reaching a fuller and richer understanding both of his individual self and of the world around him. Nevertheless, in Die Bresche the process is still regarded as something reserved only for a select few. As Slobedeff remarks, when referring to the "schützende Wand" which alienates people from themselves and from the world -

¹⁹ M 188f.

²⁰ Michael Shaw: An interpretation of Ein Mord den jeder begeht, Symposium, 19, 1965, p. 154.

die meisten Menschen bleiben auch wirklich darinnen und das ist ihre ganze Kraft; ihr Um und Auf; anderen Halt haben sie nicht gewonnen, haben es auch niemals nötig gehabt! 21

The title of Ein Mord den jeder begeht, on the other hand, makes it plain that Doderer believes that the potential for "Menschwerdung" is found within all men, and it demonstrates further the shift in his views from the time of writing Die Bresche. The title even displays a certain optimism with regard to the human condition. Nor must it be forgotten that in Die Dämonen Doderer writes "jede zweite Wirklichkeit muß platzen",²² a statement which applies equally to all individuals trapped within the confines of their deperceptive characters. Nevertheless, at the end of Ein Mord den jeder begeht, Doderer states that although "Menschwerdung" is a process open to all, fewer and fewer people are availing themselves of the opportunities which arise to free themselves and thus become true "Menschen":

Wer diesen Weg bis zum Ende und Kranze geht, gelangt in den Besitz eines Wissens, das nur einer verschwindend kleinen Zahl zuteil wird: nämlich zu wissen, wer eigentlich man selber sei. 23

"Menschwerdung", so Doderer believes, is nearly always occasioned by one or more external events which eventually force the deperceptive man to take stock and come to terms with things as they really are. These "Interzessionen" are frequently portrayed as violent and painful experiences imposed upon the passive individual, their purpose being to jolt the "Apperzeptions-Verweigerer" from his state of self-delusion about himself and the world around him.

21 B 70.

22 D 1025.

23 M 364.

Sometimes, indeed, the arrival at a state of apperceptive awareness also coincides with the death of the character in question. This is the case with Conrad Castiletz, Paul Brandter and Manuel Cuendias, and also Ruy de Fanez in Das letzte Abenteuer, and on the surface at least it is certainly strange that personal fulfilment should be the immediate prelude to death. However, this apparent anomaly can be explained by reference to the following passage in Die Dämonen:

Jede zweite Wirklichkeit, von der ersten
schlagartig verdrängt, führt nicht in diese,
sondern in den Tod. 24

Although these words refer specifically to Imre von Gyurkicz, they are equally applicable to the characters mentioned above. In the cases of Castiletz, Brandter and Cuendias, and to a much lesser extent Fanez, it must be remembered that in the course of their lives many opportunities arise for them to rid themselves gradually of their deperceptive outlook, but they consistently fail to appreciate the significance of these intercessions. Consequently, when they are eventually forced to do so by the sudden culmination of events which overtake them, it has become too late and death is the only solution. In later works, however, (it is perhaps significant that Ein Mord den jeder begeht, Ein Umweg, and Das letzte Abenteuer were all completed within a few years of each other, towards the end of the thirties) "Menschwerdung" is no longer the prelude

²⁴ D 1248. It is interesting to note a somewhat similar sequence of events in Hofmannsthal's Das Märchen der 672. Nacht. In Doderian terms, the Kaufmannssohn can be said to live in a "zweite Wirklichkeit", a world of aesthetic detachment constructed out of his own subjective fancies. Yet at the end of the Märchen he appears to forsake this world when he shows genuine compassion and a new awareness of the needs of other people. Paradoxically, however, it is at precisely this first moment of involvement in life that a horse of astonishing ugliness kicks him to death.

to an untimely death, although a painful experience is still often part of the process. In Die Strudlhofstiege, for instance, the humanization of Mary K. is precipitated by her losing a leg after being run down by a tramcar. The forerunner to this intercession occurs in the Divertimento No. 5 of 1926, in which Georg's road to "Menschwerdung" is preceded by his being knocked over by a bus and injuring a leg. Similarly in Die Merowinger, although it is difficult to talk of "Menschwerdung" in the case of a figure as grotesque as Childerich von Bartenbruch, he is certainly jolted into a state of increased apperceptivity after the enforced loss of both his manhood and his beard. In general then, where the figure survives the transition from deperceptivity into apperceptive awareness, he is enabled to take on further responsibility in the world as a more complete human being, thanks to the experiences which he has had to undergo. With the passing of the years, Doderer thus softens the rigours of the "Menschwerdung" process, yet in the whole of his works there are only two instances of characters who attain to this state through their own volition. These are Léon Pujot in the short story of the same title (1929), and Leonhard Kakabsa in Die Dämonen. Once again, this fact can be explained simply by reference to Doderer's conception of character; in most cases, its deperceptive nature would preclude even the thought of bringing about change, so the intercession must of necessity take the form of an external stimulus which jolts the individual into new insight and awareness. However, as a rare example of "Menschwerdung" from within, the example of Léon Pujot will now be examined.

A former driver of the locomotives used on railway construction work, Pujot has become a taxi driver in

Nancy, his tedious existence being overshadowed by unrequited love for a girl who is studying at the Sorbonne. He has a regular customer to Paris, and on the lonely return trip he sometimes gives the girl a lift home to Nancy. Usually, however, he returns alone, and in order to while away the time he tries to keep to the schedules of the trains, facilitated in this by the road running parallel to the railway track for much of the distance. It is his precise knowledge of the course of the line and the times of the trains which on one occasion enables him to perform a great feat of heroism in stopping the runaway Strasbourg express. As the train roars along out of control, Pujot drives alongside and, thrusting the wheel hard over, hurls himself from his car and on to the locomotive, which he then brings under control, thus preventing a catastrophe. In taking control of the train, Pujot has also taken control of himself. It is an act of liberation, for in propelling himself from his taxi, to which he gives "einen verabschiedenden Fußtritt", ²⁵ he tears himself away from his former existence. The significance of this is not lost on him:

Als Léon in Nancy den Bahnhof verließ, trat er mit einem Gefühle auf die Straße, als sei alles Bisherige seines Lebens hinter ihm abgerissen. 26

Watching him on the locomotive's footplate, we can see the emergence of the new man. Previously he had gone where he was directed, but now, by an act of immense will power and courage, he has altered the course not only of his own life but of the lives of many others. He later discovers that the girl whom he loves had been on the train, having turned down the chance of a lift.

²⁵ Léon Pujot in PdL 92. See also Appendix (C).

²⁶ Léon Pujot in PdL 98. See also Appendix (C).

Now, though, she means nothing more to him, for "eine zweite Geburt war vollzogen worden",²⁷ and a new life stretches out in front of him.

In general, however, the individual is passive, even helpless, in the face of the events which overtake him in the course of his humanization. This must surely give rise to the question of individual freedom in Doderer's scheme, particularly as this event is considered to be the most momentous which can befall any man in the span of his lifetime. The "Wenschgewordene" gains a great measure of personal freedom simply through his apperceptive awareness of himself and the world as they truly are, though in most instances when he achieves this freedom it is through no effort of his own. Most people, however, never achieve this breakthrough into apperceptivity, and can therefore never live as truly free men. They live in a state of "Apperzeptions-Verweigerung", trapped within the confines of their character and impervious to the flow of intercessions which regularly present themselves as a means of escape and apperceptive freedom. Indeed, it would seem that, in the end, freedom as Doderer understands the term lies in the recognition of these intercessions and in acting upon them to facilitate the emergence of the true self. As he puts it in Das letzte Abenteuer:

...in welche Sache immer uns das Leben nun einmal hineingestellt hat: man muß sie führen. Man muß sehen, was sich dabei tun läßt. So gibt man dem nach Gottes Willen schon fliegenden Pfeil erst seine Spitze, in welchem seltsamen Kunststück sich aber, wie mir scheint, Würde und Wert des Menschen eigentlich erweisen. 28

There is without doubt an existentialist twist to

²⁷ Léon Pujot in PdL 99. See also Appendix (C).

²⁸ Uss 148.

Doderer's thought in this passage, for what he is in effect saying, is that one's life is what one makes of it, and that the most deeply significant step forward which a man can make is to arrive at a fuller awareness of the basic truths about his own self and about the world in which he has to live out his existence. However, because of the hegemony of character, which is by definition deperceptive, man in his habitual state cannot be free, simply because of his mental constitution.

When considering the act of "Menschwerdung" it is very tempting to see in it some form of Grace. Although we have so far examined the process in pragmatic terms, the question must arise, in view of Doderer's Christian convictions, as to how far we are justified in regarding "Menschwerdung" as a specifically religious phenomenon. As we shall observe, the earlier novels contain frequent religious allusions in the portrayal of "Menschwerdung", and although it is quite acceptable to relate, for example, the concept of an intercession to the larger conception of the "Mechanik des Lebens", we perhaps ought to ask ourselves further what metaphysical implications are contained in that conception itself. For Doderer, there appears to be no such thing as chance - even serious accidents are seen to have a beneficial purpose - and it is perhaps for this reason that his novels are generally devoid of what could be termed as truly tragic events. As writers discovered in the period of the Enlightenment, true tragedy does not appear to be compatible with the notion of a benevolently ordered universe. This lack of tragedy in Doderer has occasioned some critical comment - Martin Swales for one expects tragedy in a novelist whom he considers to be dealing primarily with the realities of social existence. Yet in Doderer's depiction of "Menschwerdung"

one can conceivably see the workings of some form of Providence, although this would appear often to be at odds with a modern conception of the depiction of social reality. Perhaps, indeed, Doderer is less of an outright realist than has hitherto been considered the case?

If we now turn to the portrayal of "Menschwerdung" in the novels, we shall recall that after the trauma of his attack upon Magdalena Göllich, Jan Herzka wanders through the night in a dazed condition:

Ein völlig neugeborner Schwung trug ihn...die rasende Breite abenteuerlicher Möglichkeiten aber traf ihn wie eine Woge, schwemmte jeden Rest seiner Bürde hinweg. 29

The language employed here certainly contains a religious tinge, for not only is the very idea of rebirth reminiscent of the story of Lazarus and of the Resurrection, but the cleansing of sins and the easing of one's burden through faith are also ideas associated with Christ. Similarly, when Herzka becomes aware of a wound in his thigh, received earlier in a beer cellar fracas, this wound provides not only an obvious physical parallel to a previous metaphorical reference to him as an "offene Wunde",³⁰ it could also be regarded as a secular version of the stigmata, with the implied meaning that Herzka has received new life here on earth in the same way as Christ came to life again after the Crucifixion. The reader sometimes has the impression that this work is almost a mirror image of Christianity, this being made especially plain during the recounting of Herzka's dream. He feels that everything which has happened has been for the sake of his own personal

29 B 26.

30 B 24.

salvation:

Ja, ja! alles um seinetwillen! Um seinetwillen die Schlacht, der Brand, der Untergang des Pharaonenreiches! Um seinetwillen das herzerreißende Leiden der Stute Magda - seinetwegen war alles veranstaltet worden. 31

Whereas Christ suffered for the sake of all humanity, Herzka on the other hand sees everything suffering for him. Having spent the night floating downstream in an open boat, he decides to bathe in the river, an act which not only symbolizes his return to life, but which is also reminiscent of Christian baptism. These overtones are further strengthened as he washes the blood away from his wound, symbolic of his guilt and sin. What is more, he is now judged to be moving in "eine neue, erlösende Zielrichtung".³² Similarly, when Herzka meets up with the Russian composer Slobodeff, the man who points out to him the path he must now take, he addresses him simply as "Herr", in the same way as the disciples addressed Christ.³³ Slobodeff further strengthens the impression of a basically religious experience when he informs Herzka that until the cataclysmic events of the intercession he had been going "mit verbundenen Augen in

³¹ B 48. It is interesting to compare Herzka's sentiments here with those of Rufina Seifert in Divertimento No. 1, a work which dates from the same time as Die Bresche. Whereas Herzka sees everything suffering for his sake, Seifert believes herself to be almost the personification of guilt, and therefore the basic cause of other people's suffering:

Ich Rufina Seifert bekenne, daß ich durch menschliche Entwertung schuldig bin an allem, was den Leuten geschehen ist... (E 30)

³² B 52.

³³ See Appendix (A) for a more detailed examination of the role of the father-figure in "Menschwerdung".

die Hölle".³⁴ Slobedeff then explains to him the process which he has been undergoing, making it clear that the individual cannot make the breakthrough on his own: he needs the "Bresche", the function of which is much the same as that of an "Interzession". Here, however, it contains a much more metaphysical quality:

Dann kam die Bresche. Nie wären Sie ohne diese, zu sich selbst und zum Leben gelangt. Nur durch sie, durch die Bresche, konnten Sie gerecht werden, weltgerecht, der Welt gerecht!!! 35

It thus has a truly cosmic significance, and as Slobedeff talks on, the link between the "Bresche" and some essentially religious process is strengthened:

Nun! Die Bresche! Die Bresche! Die Entscheidungsschlacht Ihrer Jugend: Danken Sie Gott für die Niederlage im ersten Gefecht: anders wären Sie für ihn auf immer verloren gewesen. 36

Moreover, it is typical of Doderer's dialectical, often paradoxical way of thought that the arrival at a state of "Menschwerdung" is not looked upon as the panacea for all ills; it is both "Last und Fülle".³⁷

Dabei aber Jan, gehen Sie nun offenen Auges und immer wieder durch die Hölle Ihres Schwankens und Fallens!! Und dann, dann erst, werden Sie imstande sein, frei und aus eigenen Mitteln zu stehen. 38

For Slobedeff, the "Bresche" represents something more than a simple religious experience: he regards it rather in terms of a crusade announcing the coming of the New Age:

³⁴ B 66.

³⁵ B 71.

³⁶ B 71.

³⁷ B 72.

³⁸ B 72.

"Herr!" schrie er plötzlich..."Hörst Du mich denn nicht!? Wir kommen! Oh, wir kommen! Und ob wir kommen!"...Er hatte die rechte Faust erhoben und schüttelte sie wie in rasender Drohung. "Das Ganze vorwärts!" schrie er und seine Stimme brach wie wildes, zerrissenes Trompetengeschmetter aus der stoßenden Brust. "Der ganze Krüppelkram und Elendhaufen - vorwärts! Das Ganze - !" 39

After this impassioned outburst Herzka then asks Slobodeff an incredibly banal question regarding the times of the trains from the village where they are staying. Nevertheless, this is seized upon by Slobodeff who turns it into a symbolic question:

"Du wirst fahren, Jan - und heute noch? Du willst fahren?" 40

Herzka stammers his agreement, and in a significant moment Slobodeff takes him by the shoulders and kisses him on both cheeks "in der Art des Osterkusses seiner alten Heimat".⁴¹ At this early stage in Doderer's artistic development it would seem indisputable, judging by the examples quoted above, that the notion of "Menschwerdung" is closely allied to some form of religious or mystical experience. Although he only became a convert to Roman Catholicism in 1940, Doderer's religious inclinations obviously dated from quite some time prior to that event. 42

39 B 74.

40 B 74.

41 B 75.

42 To quote another example, the penultimate page of Das Geheimnis des Reichs refers to "Die Sünde der Teilnahme an den Kriegen und die Erlösung davon durch unseren Herrn Jesus Christus". (GdR 356) Also, the title of this novel is a quotation from the last line of Gerhart Hauptmann's religio/mystical novel Der Narr in Emmanuel Christo Quint. (Berlin, 1921, p. 540)

In Ein Mord den jeder begeht, when Conrad Castiletz suddenly finds all revealed to him by Botulitzky, he at once sees his past life as it really was, and this insight is described in words essentially religious in tone:

Das war schon ein richtiger Gnadenblitz, was ihn mit solcher Klarheit jetzt inwärts erhellte. 43

Perhaps Dietrich Weber is also aware of this religious colouring, for when discussing the nature of Castiletz's death he, on more than one occasion, refers to his "Erlösung".⁴⁴ In the novel there is, moreover, a generally religious aura imparted by the tunnel where Louison Veik, the "Brückenmensch" for Castiletz's humanization, meets her death. When it is visited by Castiletz during the course of his attempts to piece together the sequence of events surrounding her death, the tunnel is described as being like "der vergessene Tempel einer Gottheit".⁴⁵ What is more, "aus dem Tempelmund quoll dünn der Opferrauch nach".⁴⁶ This could well be interpreted as signifying that the tunnel is a sort of sacrificial altar where the girl had died as an offering for his sake. In general, however, it must be admitted that in his overall conception of "Menschwerdung", this "tragisches Glück" and "rettendes

43 M 358.

44 DW 58/59. Wendelin Schmidt-Dengler too seems conscious of this religious tinge, for writing about the 'Divertimenti', all of which are concerned essentially with the apperceptivity of the individual ("ohne daß freilich der Begriff in diesem Zeitraum seine verbale Fixierung bereits erfahren hätte", E 492), he says (E 491):

Im Finale geht es um einen Akt der Erlösung oder Befreiung.

45 M 258.

46 M 259.

Unglück"⁴⁷, Doderer moves steadily away from religious and metaphysical formulations as such. It is essentially a process in the life of man on Earth which determines his relationships on Earth, though this does not of necessity exclude the notion of a metaphysical agency at work. Indeed, it is significant that the expressly religious overtones disappear from Doderer's descriptions of "Menschwerdung" at the same time as he was preparing himself for his final conversion to Catholicism. Perhaps, indeed, the religious aspect of the process was by then so self-evident to him that he felt no longer any need to make a specific point of it in his work? At all events, in the majority of Doderer's novels "Menschwerdung" comes about as a direct consequence of man's own mental constitution and can only be properly understood in this context. It cannot, therefore, be equated with any specifically divine process, or only in a limited sense insofar as Doderer, as a Christian, believes the whole of creation to be ultimately an emanation of the Divine Will.

B) The theory of the "Umweg".

In the last section we saw how the process of "Menschwerdung" nearly always begins with an "Interzession". This usually comes from an external source, giving rise to an increase in the individual's capacity for apperception and bringing about a breakdown in the hegemony of his character. The individual has very little freedom in any part of this, for a natural process is working itself out within him and he is simply participating in that process. The state of "Menschwerdung" is one towards which most of us do not

⁴⁷ A. P. Gütersloh: Die Bekenntnisse eines modernen Malers, Vienna 1926, p. 146.

consciously strive, not only because of the essentially deperceptive nature of our character, but also because of the elusiveness of the life process itself, epitomised in Doderer's notion of the "Umweg". In working specifically towards a particular end, Doderer believes that we automatically interrupt this natural law, which is never anything but indirect and roundabout:

Nie werden wir etwas erreichen, da habe es nur einige Bedeutung, was wir auf dem direkten Wege anstreben. 48

Indeed, he believes that the most important discovery to be made in our lives is that of the "indirekten Weges",

in der Mechanik sowohl des Geistes als auch des äußeren Geschehens. 49

Like so many of Doderer's basic convictions, this notion can be found, in an embryonic form, in Die Bresche, where, embedded in the poetical text of Slobedeff's choral symphony, the "Abenteurer", we find the line:

Zielvolles Streben muß er vermeiden. 50

48 R 51.

49 Postscript to the Reclam edition of Das letzte Abenteuer, p. 121.

50 B 89. In his postscript to Die Erzählungen, Wendelin Schmidt-Dengler remarks that the "Umweg" motif is also found in all the early 'Divertimenti', written in the twenties. Speaking specifically of the sixth divertimento, where the piano virtuoso Viktoria gains her eyesight after a life of blindness, Schmidt-Dengler writes:

Somit zeigt sich schon in diesem 'Divertimento', daß für die Erreichung des 'Finales' ein Umweg nötig ist. Alle anderen Zentralfiguren der 'Divertimenti' gelangen auf Umwegen zur Erkenntnis: Adrians Begegnung mit Rufina führt zu seiner... 'schicksalsgesunden' Einstellung; Jaroslaw löst sich vorübergehend aus dem Gleise bürgerlichen Lebens; der Naturwissenschaftler Wittassek findet durch eine Auslandsreise und einen Opernbesuch die

A few years later, Doderer found this conviction confirmed in his reading of Gütersloh's work, and from then on it became one of his most deeply held tenets.

It has been noted above that Doderer conceives of analogical reality as being essentially "circular" and that any attempt to straighten out these natural curves can only be "pseudo-logical" and will impede the normal functioning of the natural forces which produce analogical reality. In order to strengthen the argument behind his contention that all valid experience is essentially indirect in nature, Doderer examines the linguistic derivation of the word "direkt", discovering it to stem from the past participle of the Latin "dirigere". However, to direct our lives is something which we must specifically refrain from doing, for life in its "indirekten und kurvenreichen Organik"⁵¹ is considered to be totally autonomous and to proceed according to its own inbuilt laws and principles. It cannot be directed:

Direkt bedeutet vollkommen gerade; das kommt im Leben, welches nur Kurven kennt, nicht vor; es bedeutet aber auch (als participium von dirige) "gelenkt": und das heißt, in den psychologischen Jargon übersetzt, "bewußt". 52

As Doderer's novels are always concerned with the relationship of the individual to himself and to the world around him, it is not surprising that the theory of the "Umweg" is found time and time again as Doderer

Lösung seiner Probleme; Adams Unfall entrückt ihn der gesellschaftlichen Wirklichkeit und führt ihm gleichnishaft die Menschheitsgeschichte vor; Georgs Unfall...entzieht den Helden der Gesellschaft und bringt ihn so zur Besinnung und Befreiung. (E 492)

⁵¹ WdD 118.

⁵² WdD 117.

attempts to give expression to his conception of the life-process as it affects each and every one of us. All ideologies, preconceptions and predilections are seen as conscious attempts to directly impose an unnatural pattern upon life, and therefore constitute a denial of life's indirect way. The mechanisms of the mind and the world must be permitted to work in their own good time; they simply cannot be directed. Yet, as is the case with apperception and indeed with "Menschwerdung" itself, mere consent on the part of the individual for the "Umweg" to work itself out, both internally and externally, is no guarantee of happiness, success or wisdom; it is simply the acknowledgement of a fact of life.

The essence of a curve is, of course, that if it is allowed to continue it will eventually arrive back at its point of departure, thereby forming a circle. As circles are at the root of Doderer's reflections on the nature of reality, it is not surprising that in the portrayal of "Menschwerdung", which is regarded as the establishment of analogical reality in the life of an individual, we should recognize a distinctly circular pattern of construction. Once more, therefore, we find the metamorphosis of a philosophical meditation into a specific theme and series of situations within the novels. At least in those works written after 1945, the appearance of the "Umweg" theme is also without doubt a reflection of Doderer's own particular experiences, which demonstrate in exemplary fashion the indirect and circular nature of his own life. Taken prisoner on the Russian front in 1916, he again saw service in the Soviet Union some twenty-five years later, before ending up for a second time in a P.O.W. camp, although on this occasion it was in Norway. Though the notion of the "Umweg" was, of course, fully worked out in his mind long

before these experiences befell him, they can only have served to strengthen his convictions.

In Ein Mord den jeder begeht, published in 1938, Conrad Castiletz tries to order his existence subjectively, thus doing his utmost to frustrate the indirect qualities of the life process. As we have seen, however, when anything is "direkt angestrebt", it becomes "eine Verneinung des Lebens-Prozesses".⁵³ In the novel, this is exemplified in the fact that Castiletz's passion for orderliness is always the very factor which prevents him from getting to the truth about the murder of Louison Veik, and thereby to the truth about his own self. Looking at the narrative, we can conclude that everything which is really pertinent to these two most important factors in the work comes about through agencies beyond Castiletz's control. What is more, the knowledge is revealed in a truly roundabout fashion, thus epitomizing the notion which Doderer is attempting to convey. Castiletz tries to solve the mystery of the murder by using every trick in the sleuth's handbook - and all to no avail. The murder, he knows, took place in a tunnel near Lauffen am Neckar, yet Doderer constructs his plot in such a way that Castiletz has to travel as far as Berlin before discovering the truth of the matter, namely that he is himself the killer. Dietrich Weber points out that there are parallels here with the techniques found in Oedipus Rex,⁵⁴ but it is surely much more closely

⁵³ T 445.

⁵⁴ DW 47. In connection with Castiletz's journey to Berlin, it is interesting to compare this trip with that of Wittassek in the early Divertimento No 3 (1926). Like Castiletz, he too travels by train to Berlin, where he meets up again with a long-lost acquaintance who is able to give added cogency and clarity to his state of self-knowledge, and to his

associated with the basic notion of the curve, of the wheel coming full circle. More so, indeed, as it is only at this moment of revelation that Castiletz's "Menschwerdung" takes place and that analogical reality, itself conceived of as circular, establishes itself fully in his life. As Castiletz's mentor Hohenlocher remarks:

"Dann sind Sie mit ungewöhnlichem Erfolge den längsten Weg gegangen, der alle Übel heilt. Daß dieser Weg bei Ihnen selbst enden mußte, ist ewiges Gesetz, dem ständig auszuweichen übrigens einen bedeutenden Teil der Anstrengungen unseres Lebens bildet". 55

The construction of the plot thus reflects the novel's philosophical substructure. Nor can it be entirely coincidental that the place where all is revealed to Castiletz is the Berlin Metro, where the trains go round in endless circles. This circular construction is extended even to the way in which he meets his death. Just as he had caused Louison Veik's death as an indirect result of his own "Befangenheit", so too he falls victim to the deperceptive state of old Frau Schubert, who, in a neurotic and drunken condition, fails to turn the gas off properly. When the door bell rings, a faulty connection produces a spark which ignites the gas, causing an explosion which proves fatal for Castiletz. In this unexpected ending to the novel we find a further example of Doderer's fondness of turning a metaphor into

life as a whole. In this earlier instance, however, the outcome is happy rather than tragic; nevertheless, it is surely not too fanciful to see in this episode a forerunner to the events in Ein Mord den jeder begeht, just as Georg's accident in the Divertimento No 5 would seem to anticipate Mary K.'s in Die Strudlhofstiege.

55 M 363f.

a concrete situation within the narrative. The passage in Die Dämonen has already been remarked upon where we find the statement:

Jede zweite Wirklichkeit muß platzen. 56

This is exactly what happens to Castiletz. At the end of his long, circuitous and tortuous voyage of self-discovery, the whole of his life in a second reality quite literally explodes. His sudden arrival in a state of apperceptive awareness and analogical reality is too much to bear; the only answer is death. As Hohenlocher again remarks:

"Das Maß...von Freiheit, welches Sie nun gewonnen haben, ist sehr groß. Zu groß fast, muß ich sagen, als daß ich mir schon jetzt vorstellen könnte, wie Sie damit leben werden." 57

As we should only expect, Ein Umweg is a novel dominated by the notion of the indirect quality of life as its governing factor. The novel opens with the mercenary soldier Paul Brandter awaiting execution for his crimes committed during the Thirty Years War. He has reached an apperceptive frame of mind, realizing that he has not been unjustly condemned to death:

Er sah ein, daß er den Strick, der seiner wartete, redlich verdiente. Jedoch eine solche, die bloße Gerechtigkeit betreffende Erkenntnis allein hätte sein Gemüt noch nicht zu befrieden vermocht. Sondern, was er jetzt zurückblickend klar erschaute, das war eben die ganze Richtung seines Lebens: ein Umweg zum Galgen, und weiter nichts. 58

From this passage it is clear that Brandter, having recognized the true course of his life, should quietly

56 D 1025.

57 M 364.

58 U 5.

acquiesce in his fate. However, this is specifically what he does not do, for as soon as he actually sets eyes upon the gallows all his self-knowledge disappears in a trice, and as a consequence of his sudden "Verdummung",⁵⁹ for Doderer synonymous with "Apperzeptions-Verweigerung", Brandter now feels himself to be the "Gefangener irgendwelchen teuflischen Zufalls".⁶⁰ He cries out for mercy as he awaits his end on the gallows - will nobody take pity on his young life? According to the ancient custom of the "Galgenbraut", a serving wench shouts out that she will marry him, and through the agencies of the Spanish officer present at the execution, Count Manuel Cuendias, she is able to put her plea before the Kaiser and Brandter is saved. The pair go off together and set up home in Unzmarkt in distant Styria. At bottom, however, both are living a lie. Brandter is fully aware that he has unfairly cheated death by reversing a course of events which he knew to be both just and inevitable, whilst Hanna, the girl, realizes that her love lies not with her husband, but with the Spanish officer whom she had so fleetingly known. The unnatural state of their marriage is further emphasized by the fact that it remains childless. To complicate matters even more, Hanna has made a lasting impression upon Cuendias, who in helping her had made everything possible, but in so doing had also interfered with the "Mechanik des Lebens". Come what may, this must eventually reassert itself, and after years of constant effort spent trying to rid himself of her memory, Cuendias finds himself and his regiment billeted in the village where Hanna now lives. Bowing to the inevitable, he makes up his mind to go to see her; the wheels of fate cannot be halted. Unknown

59 U 9.

60 U 9.

to Cuendias, Hanna has been unfaithful to her husband, their marriage having cracked beneath the pressure of lies which it has had to endure. Arriving at the Brandter's home, Cuendias peeps in through the window, only to see Hanna and his company bugler in a highly compromising situation. He nearly vomits:

Denn nach diesem Augenblicke war jedes weitere Leben eine Lächerlichkeit und nur ein Hohn. 61

Hearing a noise, and being already suspicious that her husband had not gone to Judenburg as he intended, Hanna goes to the window and sees Cuendias outside in the moonlight, looking like a ghost. Near him is standing her husband, who, mistaking him for the concupiscent bugler, stabs him to death. Only when he sees the face does he at once realize his frightful error. Like the death of Conrad Castiletz, that of Cuendias is basically the result of a mistake, an accident arising from someone else's "Befangenheit" in a second reality. Brandter then enters the house, and finding the bugler there, kills him. This man, too, had earlier played his part in obtaining a new lease of life for Brandter, having been Cuendias' valet at that time. The former mercenary has therefore killed two of the people instrumental in saving his life, and finally he does Hanna to death, thereby eliminating all those who had stood between himself and his true destiny. He is fully aware of his own responsibility in all of this, and no longer stands in the way of his fate working itself out. He has come to terms with himself, but has also taken vicious revenge upon those who unwittingly, and with the best intentions, had put him on to the long "Umweg" which he has travelled. He now simply waits beside the corpses until he is arrested. After being taken back to Vienna,

he is once again tried and sentenced to hang. The cycle is thus complete and the novel ends, as it began, on the gallows in Vienna. Everything which has passed in between has been a diversion, yet it is these diversions which are the very stuff of life. This time, Paul Brandter quietly and meekly gives in; he is a man "der scheiden wollte, und es mußte".⁶² Like Conrad Castiletz, he has no choice,⁶³ for he has recognized the full truth about himself and his actions. As he goes out to die, the parallel is drawn with the intended day of execution five years previously. On both occasions there is "der blasse Himmel des Hochsommers über ihm",⁶⁴ but where formerly we heard of the "Dunkelheit seines Innern",⁶⁵ we now read:

Ein solches Herz ist sicherlich weit und einsam
und wohl auch licht, etwa in der Weise licht, wie
leere ausgeräumte Zimmer ohne jeden Hausrat stets
heller wirken. 66

A further linguistic parallel between the two scenes can be found in the two sentences beginning "Als er, nach dem Passieren des Torturmes, bald auch den Galgen (wirklich) erblickte..."⁶⁷ Whereas on the first occasion he loses all his self-control and apperceptivity, he is later far removed from any such weakness. Brandter therefore returns to the apperceptive state of mind which he had arrived at and maintained right up to the very moment of his intended execution five years prior to this day. Now, however, it is as if there had never been any "Umweg" at all:

⁶² U 276.

⁶³ U 276. - "(ihm bleibt) rein gar nichts mehr im Leben zu tun übrig".

⁶⁴ U 8/276.

⁶⁵ U 8.

⁶⁶ U 276f.

⁶⁷ U 9/277.

Einen Augenblick lang, während ihm der Henker die Schlinge um den Hals legte, schien es, als wollten sich die letzten fünf Jahre noch einmal glitzernd erheben. Jedoch sie sanken zurück, ihr Anfang und Ende floß in eins zusammen, und nun waren sie schon nichts mehr als ein blasser, rasch vergehender Traum zwischen zwei Sterbestunden. 68

Although man might try to disturb it, the natural order will always reassert itself in its own, indirect way.

Both Ein Umweg and Ein Mord den jeder begeht were written during the thirties, and in many respects are to be regarded as an artistic reflection of the "Umweg" taking place in Doderer's creative life at this period, for both novels represent in themselves diversions from Doderer's preoccupation of twenty-five years, the composition of Die Dämonen. Partly as a result of the political climate of the times, and partly owing to changes within his own artistic outlook and beliefs, Doderer ceased work on this novel and only returned to it after the war had finished. As we might expect, therefore, particularly when bearing in mind his subsequent wartime experiences, the theme of the "Umweg" continues to be of central importance in Doderer's work, not only in Die Dämonen, but also in its companion novel, Die Strudlhofstiege. As Dietrich Weber rightly notes,⁶⁹ in this latter novel the ornamental steps which furnish the work with its title are, even in their very physical appearance, the embodiment of Doderer's theory of the "Umweg". Doderer himself hints at this when, during the course of the novel, he talks about the "Umweg über die Strudlhofstiege".⁷⁰ Martin Swales, too, mentions this fact, remarking in an article upon the outward appearance of the steps, which form a character-

68 U 277.

69 DW 122f.

70 S 473.

istic and picturesque part of the ninth district in Vienna. He describes them as -

eine Folge von verschiedenen Rampen, die jeweils durch zwei Treppen miteinander verbunden sind, durch zwei Umwege, also, die sich nur auf den einzelnen Absätzen treffen. 71

The steps are thus a physical reflection of the roundabout way in which the lives of Doderer's characters work themselves out and, as Weber further remarks, many of these figures only come across the steps by chance, a fact which further emphasizes the indirect quality inherent within them.⁷² That this is in itself a quality of great value is, so Swales tells us, the lesson which the Strudlhofstiege holds for those readers who are prepared to acknowledge its silent message -

sie ermüden nie uns zu sagen, daß jeder Weg seine eigene Würde hat und auf jeden Fall immer mehr ist als das Ziel. Der Meister der Stiegen hat ein Stückchen unserer millionenfachen Wege in der Großstadt herausgegriffen und uns gezeigt, was in jedem Meter davon steckt an Dignität und Dekor. 73

As are indeed all of his most closely held tenets, the question of life's "indirect" quality is clearly a moral one in Doderer's eyes. As René Stangeler remarks during the course of one of his conversations with Melzer:

Überall sucht man auf direkte Weise zu nehmen, mit direktem Griff, was der Grundmechanik des Lebens gemäß nur auf indirekte Weise könnte erreicht werden; überall will man nehmen und sich sichern, was nur - hinzugegeben werden kann. 74

Doderer has no real interest in ideas or concepts merely

71 M. Swales; *Ordnung und Verworrenheit, Wirkendes Wort*, 18, 1968, p. 110f.

72 DW 107f.

73 S 331.

74 S 687.

for their own sake, but only in so far as he sees them to be applicable to his analysis and portrayal of the human condition. His work is first and foremost anthropocentric in its inspiration, and it is one of his most cherished beliefs that all thought must bear relation to life, rather than life being based upon concepts and ideas. Because he assumes the life process to be epitomized in its indirect quality, Doderer argues -

wir wirken nie direkt, und wir bewirken nicht das eigentlich von uns Gemeinte. 75

On occasions, indeed, the theory of the "Umweg" can appear in a work in a way so subtle and indirect that its effect is barely noticeable, even to the reader who is aware of its use by Doderer as a principle of construction in his novels. It has been remarked upon by a number of critics, amongst them Waidson and Politzer, that in order fully to appreciate what is going on in Die Dämonen the reader should preferably have a street map of Vienna at his side. If such a map is, in fact, consulted, and the route followed which Stangeler and Kakabsa take from the university in order to reach Mary K.'s home on the Althanplatz (now Julius Tändler Platz), it will be noticed that they go a very long way round - in short, it is an "Umweg".⁷⁶ It is, however, also significant that it is on these very walks that the pair discuss so much that is of value to them in finding their feet as true "Menschgewordene". This is perhaps an extreme example, one whose subtlety is just a little too subtle, but it nevertheless goes to show the extent to which the "Umweg" motif is built into Doderer's novels not only as a spiritual but as a

75 D 520.

76 D 988f.

physical factor. Much more obvious is the role given to the city of Vienna as a whole; because of its physical characteristics, Doderer sees it as an outward manifestation of his theories:

Man kann in Wien sich nacheinander in den verschiedensten Kreisen bewegen: am Ende kommt man wieder beim ersten heraus, den man betreten; man läuft wie durch den Quintenzirkel in der Musik; es war nur eine enharmonische, keine unharmonische Verwechslung, in einer Stadt, deren Hauptstraße ja gleichfalls in sich selbst zurückläuft. 77

The cyclical form of construction already noted in Ein Umweg and Ein Mord den jeder begeht is also encountered in later novels as well. The very first page of Die Strudlhofstiege informs the reader about Mary K.'s accident, and the whole of the novel thereafter is, in some ways, to be regarded as a long diversion leading up to the accident itself, which represents the intercession in her life whereby she achieves her "Menschwerdung". Similarly, this circular construction is also to be noted in Die Wasserfälle von Slunj. Donald Clayton is conceived whilst his parents are spending part of their honeymoon in the Croatian village of Slunj, famous for its impressive waterfalls. It is here also that he eventually meets his death whilst on a business trip through the Balkans, having set out from England and made a vast detour through Lebanon, Rumania and Hungary. In this novel, the falls at Slunj fulfil a function similar to that of the Strudlhofstiege in that they provide a unifying element in what is essentially an epicentric novel. Besides this, however, they are also symbolic of the eternal life process which Donald is never fully able to be part of, even in death. He is totally shut off within himself, and therefore incapable of a

satisfying relationship with another person. His life is thus a failure: in human terms, it has made no progress, and it is quite fitting that it should end where it had begun. Unlike in the earlier novels, the long "Umweg" of Donald Clayton's life in this, Doderer's last completed novel, brings with it no ultimate self-knowledge; no final "Menschwerdung" occurs to make sense of everything. He simply returns to the source from which he came, having made no more impact in his life than a tiny rivulet at the farthest edge of the falls which diverges for a moment before trickling back into the torrent.

It is, indeed, a significant feature of Doderer's thought, and one which is typical of his desire to see the whole of life, that the "Umweg" can be seen to operate not only in the mental development of the characters as they slowly approach the apperceptive state of "Menschwerdung", but equally in the external apparatus of life, where the figures undergoing a gradual inner metamorphosis are physically portrayed as being on a roundabout path. For Doderer, there can be no short cuts or quick routes; a journey, be it mental or physical (and in Doderer's works the physical is frequently an external manifestation of the spiritual), is never simply a case of going directly from A to B. One must always go the long way round via Q and Z. One outcome of this is the relatively slow pulse of Doderer's novels, not unlike that in the symphonies of his fellow-Austrian Anton Bruckner. However, this is always compensated for by the fact that the novels rarely strike the reader as being anything less than convincing, for the life process, like the water with which it is often compared, never flows in a straight line. It curves and meanders, but its progress is inexorable and inevitable.

C) The inner processes of "Apperzeption" and "Menschwerdung".

1. The role of the memory and the significance of the past.

It is Doderer's contention that no individual can attain to the state of "Menschwerdung" without first having come to terms with his past. He believes it to be one of the hidden rules of life, without which neither a person's life nor the historical process as such can be understood, that there is in operation -

das Gesetz von der "Symbiose der Zeiten", wie es A. P. Gütersloh nennt:⁷⁸ daß nämlich nichts, was war, durch nichts, was inzwischen geschehen ist, sich abhalten läßt, zu sein. Anders, und sozusagen massiv, formuliert: Jede einmal ausgespielte Karte bleibt auf irgendeine Weise im Spiel. So in der Erdgeschichte, so im geschichtlichen, so in unserem persönlichen Leben. 79

Being aware of the importance which Doderer attaches to past events, we can appreciate the significance he gives to the power of memory which, because it is the means whereby we assess and evaluate the past, assumes vital importance in the process of "Menschwerdung". Indeed, Doderer sees in the memory the "Grundlage der Person".⁸⁰ As Ivar Ivask points out, Doderer's constant

⁷⁸ A. P. Gütersloh: Die Bekenntnisse eines modernen Malers, p. 54.

⁷⁹ WdD 22. This idea corresponds closely to that expressed in Hofmannsthal's first dramatic work Gestern, where we read:

Dies Gestern ist so eins mit deinem Sein, Du kannst es nicht verwischen, nicht vergessen.
Es ist, so lang wir wissen, daß es war.

(Hugo von Hofmannsthal, Gesammelte Werke, Edited by H. Steiner; Gedichte und Lyrische Dramen, Frankfurt a.M., 1946, p. 179).

⁸⁰ D 484.

examination of the part played by the memory and of the way in which it affects the relationship of man both to himself and to his environment, stems not only from his admiration for Marcel Proust,⁸¹ but also from a much older Austrian tradition, in which the individual's relationship to the past, his level of remembering or forgetting, is of cardinal importance. In this respect, one has only to think of names such as Grillparzer, Stifter, Schnitzler, Hofmannsthal and Freud:

Wahrhaftig nur aus der "Tiefe der Jahre" heraus können Doderers Romanfiguren ihre psychologische Gegenwart aufschlüsseln, ihre eigene widersprüchliche Komplexität hinnehmen. 82

Ivask adds that although the problem of "Menschwerdung" may at first sight appear to be a purely timeless, existential one, closer examination will show that the breakthrough to one's true being cannot be achieved by a retreat into the supposedly simpler present or an ideologically simplified future. The only way is by the painful recognition and acknowledgement of "der ganzen 'alten' Vergangenheit".⁸³ For Doderer, the "werdende Person" is one who -

durch alle Kammern und Zimmer innerlich sehen kann, sich ihrer aller in jedem Augenblickeerinnernd, begabt durch den Besitz von Gedächtnis. 84

⁸¹ "Man muß mit Proust'scher Ausführlichkeit schreiben" (T 306).

⁸² Ivar Ivask: *Psychologie und Geschichte in Doderers Romanwerk, Literatur und Kritik*, 3, 1968, p. 217.

⁸³ Ivar Ivask: *Psychologie und Geschichte in Doderers Romanwerk, Literatur und Kritik*, 3, 1968, p. 217.

⁸⁴ S 277f. The metaphor of the room in connection with memory is also found in Me 253 and WvS 216, where in addition we shall also note the typically Doderian device of creating a scene in the narrative out of a previously employed metaphor.

Without apperception there can be no "Menschwerdung", and the only way in which we can fully apperceive what went before (and this we must do in order to see our lives in the round), is by the use of memory. If this power dies in us or fails to function correctly -

dann kann es zu einer innigen Durchdringung zwischen uns und der Objektswelt nicht mehr kommen. 85

The individual's relationship to the past is, therefore, of decisive importance in the process of "Menschwerdung", just as in Doderer's conception of his art the determining factor lies in the writer's attitude to the past. What Doderer has to say in a theoretical context about the "Menschwerdung" of the writer can surely be taken as applying with equal justification to the characters he portrays in his novels. "In solchen Augenblicken der Personswerdung", he declares -

schlägt sich sein Auge auf für die wirklichen und empirischen Sachverhalte seines bisher abgelaufenen Lebens. 86

The true "Mensch", because he is living in a valid state of reality, is able to evaluate the influence of the past upon the present. Indeed, Doderer is convinced that -

nur sie allein (die Vergangenheit) vermag uns das Tor der Gegenwart aufzusperren. 87

The ability to evaluate the significance of the past by means of the memory assumes even greater significance when one remembers that in Doderer's opinion the present

85 T 265.

86 WdD 162.

87 USS 104.

is not amenable to full apperception because we are too close to it to see it for what it really is:

Die Gegenwart ist nur ein kleines rennendes
Lichtlein, das flackert: wahre Erhellung aber
kommt stetig aus dem Vergangenen. 88

The full human being is thus seen as one who is able to live in accordance with his past and, having come to terms with it, to apply himself to living in the present. As we have seen, an important aspect of Doderer's philosophy is his belief that nothing ever recedes totally and irredeemably into the past: whatever has been, continues to be. It does not, of course, lie so readily to hand, but this in no way affects its relevance. Similarly, along with Otto Weininger,⁸⁹ Doderer believes that there is no absolute forgetting. Because of this, it is vital that we sort out what belongs to the past and what belongs to the present, for only in the realization that we have a past, a history, can we do justice to the present:

Das Leben hat den Bruch mit allem Gewesenen
ständig zur Voraussetzung. Diese Bruchstelle
läuft splitternd durch die Zeit, und nur dann
gibt es Gegenwart. Jeder wirkliche Entschluß,
jede Entscheidung vernichtet die Vergangenheit,
nichts Großes wäre sonst jemals geschehen. 90

Those who are unable to make this distinction, those who live continually in the past without relating these past events to their lives as they are in the present, are considered by Doderer to be entwined in the false and illusory values of a second reality.

⁸⁸ R 94f.

⁸⁹ Otto Weininger: Geschlecht und Charakter, 1903, p. 144 -
"(es gibt) kein völliges Vergessen."

⁹⁰ S 501.

Looking now at the novels, we shall observe that, from Die Bresche onwards, the process of "Menschwerdung" is marked by a change in the individual's attitude to the events of his past life. Often he will come to see them in their true light for the first time, and thereby be able to integrate them into the context of his whole existence. Past and present become one cogent unit. Paradoxically, although past and present ideally form one continuous entity, linked by the individual's consciousness and memory, one must nevertheless be able to establish, by means of the memory, a certain distance between the two. Only then can the interaction of past and present be fully appreciated :

Die Identität mit der Vergangenheit: das sind wir selbst: und zugleich müssen wir jene Identität durch Haltung und Taten widerlegen, denn, fielen wir zurück, wir leugneten uns selbst, und alles wäre vergebens gewesen. Das ist eine der Antinomien werdender Person. 91

In Die Bresche the process of Jan Herzka's "Menschwerdung" can be regarded as the means whereby he comes to terms with himself both as he is in the enlightened aftermath of his breakthrough to apperceptivity, subsequent to his vicious assault upon Magdalena Güllich, and as he was prior to this event. That is to say, his self-knowledge takes on a previously unknown depth and intensity. Shortly after the cataclysmic episode with Güllich, his state of mind is such that he is now able to draw a line between himself, as he is at that given moment, and the events even of his most recent past. This, nevertheless, is the past and his way of approaching it is through the memory:

Hier und jetzt geschah es, daß sein neuer
äußerlicher Trotz brach, der ihm wie ein

verzweifelter Sprung über die erste halbe Stunde geholfen hatte; hier nun, in mäßigem Abstände von dem Geschehenen schon, drängte sich alles zusammen, huschten und sprangen die Bilder dieses Abends: das Passional, die Arena - und jener atemlose Augenblick der Entscheidung dort oben. 92

Although there exists but a "moderate distance" between the recollection and the events recalled, they are, nevertheless, valid memories. Doderer never falls into the error of confusing psychological with mathematical time, "welche weder einen Abschnitt im Leben des Einzelnen noch ein Zeitalter zu konstituieren vermag".⁹³ Therefore, despite the "mäßigem Abstände", in terms of psychological truth and validity, these first memories are as important as if he were recalling events which had occurred weeks, months, or even years previously. They prove that Herzka is now able to evaluate objectively the events of his life, and this is the hallmark throughout of Doderer's "Menschgewordene". Also in Das Geheimnis des Reichs we find a further early formulation of Doderer's theories concerning the validity of psychological as opposed to mathematical time, when the narrator declares:

Hier aber bricht die tragende Mauer der Zeit in sich zusammen und ein bis ans Zerspringen hoch gespannter Bogen bäumt sich herüber von jener Frühlingsnacht bis zu dieser jetzigen hier, da ich hier sitze und dieses schreibe. Denn die Zeit ist nichts, und ich trete aus diesem Zimmer...in jenes Zimmer, und aus jenem dort wieder zurück in dieses. 94

Doderer believes that the unconscious memory, over which

92 B 24.

93 T 463.

94 GdR 352.

we have no control, will of its own accord periodically bring before our inner eye the events in our lives which are of real and lasting significance. If only we are prepared to follow these promptings and interpret them accordingly, we shall lead a balanced life, recognizing the validity of what went before in making us what we now are in the present. When describing the Tandelmarkt, the vast junk market formerly to be found in Vienna, Doderer compares it with the memories stored away in our minds, and remarks that, despite the apparent confusion, it is in reality far from being haphazard. If only we are prepared to look, we shall find there everything which we need -

alles blieb erreichbar in diesem Labyrinth, in diesem Guano vermotteten Lebens (es verhielt sich also im Grunde damit genau so, wie mit unserem Gedächtnis und den Vorratskammern der Vergangenheit in unserem eigenen Innern). 95

The opening lines of Ein Mord den jeder begeht refer to the influence which the past has in the lives of each of us, and they also indicate that this will be the determining idea underlying the whole novel:

Jeder bekommt seine Kindheit über den Kopf gestülpt wie einen Eimer. Später erst zeigt sich, was darin war. Aber ein ganzes Leben lang rinnt das an uns herunter, da mag einer die Kleider oder auch Kostüme wechseln wie er will. 96

For a long time, Conrad Castiletz refuses to come to terms with his past and with the guilt which he has incurred. For example, the memory of Ida Plangl should surely figure largely in his thoughts as an example of how not to treat others in his all-consuming desire for order, yet because she represents a disordered way of life, he

95 EF 50.

96 M 5.

tries his best, at a conscious level, to push her to the back of his mind. At a deeper level, however, this attempt proves to be futile, for the storeroom of the memory, which sorts out the valid from the trivial, refuses to let him be done with her so easily. As he settles down to sleep in his new room, shortly after taking up employment with the Veik firm, she floats unheralded into his mind, instantly recognizable though unnamed:

Etwas anderes kam dahinter hervor, senkte sich gleichsam auf ihn herab: die Vorstellung von einem blonden älteren Mädchen. 97

Sleep becomes impossible for him, and to put her out of his mind, he reaches out for the street plan which, in his typical desire for order, he is attempting to memorize. He is unable to check his subconscious memory, it retains its vitality in spite of his overwhelming passion for order, remaining the one aspect of his being which, because it is not under his conscious control, never loses its spontaneity. This is a fact which surprises and rather disturbs him:

Undeutlich fühlte er wohl die vollzogene Eingewöhnung - auch daheim in seinen kleinen Zimmern - und sie war ihm lieb, weil vom ersten Augenblick an erstrebt. Verwunderlich blieb nur, daß jedes Stück der Heimat, welches dann und wann in raschgleitendem und halbverborgenem Erinnern auftauchte, alles und jedes hier an Leuchtkraft übertraf, in seltsam befremdendem Lichte schwimmend wie in dem eines eben neu aufgegangenen Morgens, der noch keinem anderen Ding geleuchtet hat als diesen Bildern von früher her, die sein Strahl als die ersten in der Welt zu treffen schien. 98

97 M 136.

98 M 144.

This passage, in its description of the way in which Castiletz's memories come into being, furnishes a good example of Doderer's adherence to the views of his teacher Hermann Swoboda on the subject of memory.⁹⁹

As Wolfgang H. Fleischer explains, Swoboda believes that memories arise as the result of a periodic process and are "freisteigend", that is, they require no specific stimulus or association to summon them:

Von dieser Lehre, die - im Gegensatz zu jeder anderen psychologischen Erinnerungstheorie - die Möglichkeit wahrhaftiger und vollständiger Erinnerungen verbürgt, war Doderer so völlig überzeugt, daß sie zu einem entscheidenden, nach vielen Richtungen hin wirkenden Element seines Denkens wurde (im Repertorium spricht er sogar von "freisteigenden Wutanfällen"). 100

We find another example of this when, having suddenly seen a portrait of Louison Veik, an event of great importance in determining the course of his future life:

(Conrad) erinnerte plötzlich und deutlich den Geruch von frischem Lack, irgendwoher aus der Zeit, jedenfalls kam's aus ihm selbst, das wußte er. 101

Significantly, this is the very smell which had heralded a new phase of his childhood - the end of the "Molchzeit" when the vestibule was being redecorated - just as his meeting with the portrait ushers in another new period in his life. Throughout his search for Louison Veik's murderer, Castiletz is in reality coming to terms with his own past; at a conscious level he naturally has no inkling of this, but his unconscious memory, on the other hand, tells him otherwise. As he searches through

⁹⁹ c. p. S 269, where Doderer pays tribute to his teacher in a conversation between Grauermann and Honnegger: "Den Swoboda mag ich sehr gern. Er repräsentiert einen Gelehrten-Typus, der hoffentlich wieder einmal zeitgemäß werden wird." "War er's denn?" "Ja. Im Humanismus."

¹⁰⁰ Wolfgang H. Fleischer: Introduction to WdD, p. 8.

¹⁰¹ M 156.

the tunnel for any remnants of Louison's jewelry, he suddenly remembers a scene from his childhood, which can only be interpreted as a suggestion that his present activities are linked ultimately with his own past:

Hier war von draußen ein Blatt hereingeweht, ein winziges, grünes. Er sah darauf nieder. Plötzlich, ja schlagartig, schien ihm ein längst und früher einmal erlebter Augenblick wiederzukehren. Er hatte einst Steinchen im gestauten Bache genau betrachtet, die ganz wie ein Krebs ausgesehen hatten. Und dann war es wirklich einer gewesen. Hier jedoch war es ein Beryll-Ohrgehänge, in Gold gefaßt. 102

Besides the influence of Swoboda, Doderer was also impressed by Otto Weininger's writings on memory, in particular the fifth chapter of Geschlecht und Charakter entitled "Begabung und Gedächtnis". Weininger believes that the man of genius is the man with universal powers of remembrance,¹⁰³ whilst Doderer is of the opinion that the writer is first and foremost dependent upon his memory as the source of his creative inspiration. Memory, he says, is "das Kontinuierliche per se".¹⁰⁴ Similarly, the ability to correlate past and present into a cogent unit is, for Doderer, the hallmark of the truly apperceptive man. The past is continually providing us with insight into our true selves, for "jedes tiefe Erinnern atmet die Luft der Wahrheit aus".¹⁰⁵ The trouble both with Conrad Castiletz and with Melzer in Die Strudlhofstiege is that for a long time neither of them is able to integrate past and present. Like everyone else, they have memories, but

102 M 262.

103 Otto Weininger: Geschlecht und Charakter, 1903, p. 141.

104 T 356.

105 T 814.

these are either meaningless to them or acquire a false significance. However, as Castiletz's ability to apperceive increases, he begins to develop a relationship with the processes of his memory, until a stage is reached where he gradually becomes aware of the significance of his past life. When he hears eventually the full story of Louison Veik's death from Botulitzky, the gaps in his memory are filled and past and present suddenly fit into place:

Castiletz sah das Derainauxsche Porträt Louisons vor sich...Der Schmerz war kurz und stark, sozusagen genau. Er verging sogleich wieder. Auch diese Welt der Gefühle...versank, für immer, und wurde somit überschaubar.
"Sie schrie?" fragte er.
"Ja, kurz und stark."...
"Dann habe ich mich also nicht getäuscht, damals", sagte Conrad. 106

Only when the past becomes "überschaubar" can one begin to interpret its total significance in one's life, and only when this happens does the state of "Menschwerdung" come about. The link between Castiletz and Louison Veik has now been forged at a conscious level, and from now on he is no longer obsessed, to the exclusion of any meaningful experience of life in the present, with what was in reality his own past. The former events in his life have now become clear to him in their meaning, for he understands the truth about himself, what he was, and what he is.

Despite its divergence from the ideas of Gütersloh, Doderer's concept of "Menschwerdung" is still in some of its aspects an aristocratic one,¹⁰⁷ with the result that he has no qualms about stating "dem

106 M 346.

107 "Die Entwicklung von Personen...stellt also jedesmal einen überaus seltenen Ausnahmefall dar". (T 782)

Massenmenschen mangelt Gedächtnis".¹⁰⁸ In so far as this assertion is valid, then the great mass of humanity will never, in Doderer's eyes, be fully able to realize themselves as they truly are. On the other hand, the title of Ein Mord den jeder begeht would seem to suggest that Doderer looks upon "Menschwerdung" as a universal process. At a personal level, however, the struggle to reach apperceptivity, so often portrayed by Doderer in his novels is, of course, a reflection of his own strivings in this direction. As we already know, the figure of René Stangeler is in many respects a portrait of Doderer as a young man, and not least in his tortured gropings towards a fuller understanding of his own being. Even when little more than a boy, he realizes that the key to this lies in the course of his past life, as revealed to him by the memory:

War es die Einheit der Person, also eine Persons-
Werdung und damit (wir wagen das zu sagen)
eigentlich erst Menschwerdung, nach welcher ein
junger Troglodyt aus seiner dumpfen Schlucht sich
sehnte, wo alle Fähigkeiten oder Talente in
schweren Fesseln liegen mußten?...Quälte er sich
nicht eigentlich geradezu darum, unvergleichbare
Erscheinungen, Zustände oder innere und äußere
Örtlichkeiten unter die bannende Macht der
Vergleichbarkeit zu zwingen, welche allein die
Dinge bewältigen kann durch den reihenden Faden
des Gedächtnisses, der ansonst immer von neuem
zerstückt würde?! Um das Gedächtnis also ging es
dem René, um die Erinnerung, so jung er war! ¹⁰⁹

Despite Stangeler's youth and inexperience, Doderer would always far prefer such a figure to one such as Imre von Gyurkicz in Die Dämonen who, in spite of a wealth of experience and adventures, is never able to

¹⁰⁸ T 706.

¹⁰⁹ S 181.

draw these together to form a series of valid conclusions about himself, for "er hatte kein Gedächtnis, der Imre".¹¹⁰

If we look at the full title of Die Strudlhofstiege, including the novel's subtitle, Melzer, oder die Tiefe der Jahre, we shall realize that the events of the past are going to play a decisive role during the course of the work. Like Conrad Castiletz, Melzer is obsessed by the events of his own past, only in this instance the obsession is a conscious one. Like Castiletz, too, this unhealthy preoccupation distracts him from leading a full life in the present. What is more, his memories are concentrated almost exclusively on events which took place in 1911, and because they are so selective, they fail to show to him that the whole of his past life has equal validity in terms of his own personal development. One of Melzer's most vivid recollections from that time is of a bear hunt in Bosnia with Major Laska, a continuous reminder of which is the bearskin rug which he keeps in his room as an obvious stimulant to his memory:

Dieser Gang war es, der für Melzer unvergeßlich geblieben ist, nicht als ein Nennbares, das man als unvergeßlich bezeichnet, sondern viel tiefer in ihm siedelte sich dieses Erinnerungsbild als ein dauerndes an, ihn jederzeit bewohnend und ganz ohne sich vorzudrängen - aber es sickerte späterhin unzählbar oft hervor in einer stillen, kaum erkennbaren Weise; und es verbreitete sich allmählich tief dort drunten in seinem Innern und sandte Gerinnsel aus und floß mit anderen Bildern zusammen, in unaussprechlicher Verbindung. ¹¹¹

Indeed, Melzer is so obsessed with the events of his

¹¹⁰ D 929.

¹¹¹ S 82.

his life around this period that he even resorts to stimulants in order to induce these memories artificially. In particular, he indulges in the "Kef", a Turkish habit which involves the use of exceedingly strong coffee and tobacco and which has a drug-like effect in transporting him back into the past. His memories are thus by no means "freisteigend", they are self-induced and therefore represent a deliberate flouting of the law of the "Umweg". Yet even when artificially stimulated in this way, Melzer's memories are still defective, a sure indication of a deperceptive person. Doderer writes, "er konnte sich nicht erinnern",¹¹² and when he eventually does so, after some effort, these memories are confused and without continuity. This "Kluft in Melzers Erinnerungen"¹¹³ is, on this occasion, only bridged when he hears a barrel organ playing outside his window, a sound which takes him squarely back to August 18th, 1911. Even so:

Es war die Empfindung, als befände er sich mit all' jenen Erinnerungen (die ja nur ein Teilchen waren von seiner geradezu habituell gewordenen Bemühung um die eigene Vergangenheit) einer fugenlosen Wand gegenüber. ¹¹⁴

Another aspect of Melzer's continual wrestling with his past is experienced in the "Trópoi",¹¹⁵ a psychological event defined by Doderer as the "Vorbeisturz an sich selbst".¹¹⁶ During these moments, Melzer slowly begins to sort out the significance of past events as they

¹¹² S 297.

¹¹³ S 298.

¹¹⁴ S 313.

¹¹⁵ S 258.

¹¹⁶ S 326.

swirl through his mind in spontaneous confusion, far different from the consciously summoned memories of the "Kef". The "Trópoi" -

läßt dasjenige, worauf es ankommt, intensiver aufleuchten als jede mühsam wurmisierende Denkerei, aufleuchten an den Weichen oder Wechseln, die jener Schnellzug befährt, in sein angemessenes Gleis gleitend (das sind eben die Wendepunkte oder Trópoi, wie's die Alten nannten). An den Wechseln leuchten die Lichtlein. Man sieht das gradaus weiterlaufende Gleis als eine Möglichkeit, die damals bestanden hat, oder ebenso die Weiche, die für uns nicht auf 'Offen' gestellt war, und so fahren wir geräuschvoll vorbei und weiter. Man sieht's. Aber jetzt erst. 117

Yet for all his cultivation of it, Melzer's past remains essentially a mystery to him simply because he is deperceptive. However, as his "Zivilverstand" slowly increases, so the isolated incidents of his past begin to assume new and previously unsuspected significance. The path of his new life lies visible behind him:

Als sähe er die Fußstapfen, als könnt' er ihren frischen, scharfen Rand mit dem Finger berühren, so eindringlich lag hier der Schritt vor ihm, den das Leben in diesen vierzehn Jahren getan hatte. 118

He now at last realizes that the whole of his past life is of importance, and not merely events in the year 1911. He longs to sink the anchor of his memory into firmer ground, not only into the lost years of his childhood but into everything which has so far constituted his life, until he finds a spot -

wo die Klammer greifen konnte, zusammenfassend, zusammenhaltend bis auf den heutigen Tag alles was ihm, Melzer, gehörte. 119

117 S 310f.

118 S 530.

119 S 548.

As Martin Swales remarks in an article,¹²⁰ past and present are no longer two separate entities, they have melted into one another. Melzer realizes that, in order to lead a full life in the present, it is not necessary to relinquish his beloved recollections of the past. He must simply see them in their proper context -

damaliger Melzer, Leutnant. Heutiger Melzer.
Jetzt heilt beides zusammen. 121

He finally achieves through the double catalyst of Mary K. and Thea Rokitzer the clarity of memory which he is now striving for as the result of his "Menschwerdung". The latter, significantly, has no connections with the past events in Melzer's life: she represents the present, the "hier und jetzt" with which Melzer is now chiefly concerned. As a result of this, he gains not only a new-found exactitude of memory,¹²² but a full and satisfying awareness of the continuity of past and present. Because he is now living in the present, alive to all its challenges, he is able to evaluate the past in its true light and true perspective. Sitting with Thea Rokitzer in the Liechtensteinpark in Vienna, situated beside the Strudlhofstiege, the memory of Major Laska comes to mind "wie ein Gegenstand der Außenwelt",¹²³ whereas previously it had been no more than "verwischt und verstreut" within him.¹²⁴ Mary K.'s renewed intrusion into his life as a result of her accident provides him

¹²⁰ Martin Swales: *Ordnung und Verworrenheit, Wirkendes Wort*, 18, 1968, p. 107.

¹²¹ S 753.

¹²² S 743/52/53.

¹²³ S 859.

¹²⁴ S 859.

with a massive new supporting pillar -

ein Pylon in die eigene Vergangenheit, um deren Aneignung er rang. 125

For the first time, he looks really far back through the doorway of time into those aspects of his past which she has opened before him:

Ihm ahnte ein rückwärtigeres Feld, davon er herkam und davon er allerdings nur zu sprechen vermochte in einer Sprache, die dort und nicht hier gewachsen. Melzer sah in diesen Tagen mitunter durch Augenblicke in sein eigenes Leben ein wie in eine hohle Hand. 126

Martin Swales points out that the "verborgene Einheit und Ordnung des Lebens"¹²⁷ is revealed in the dimension of the past. This only occurs, however, when the figure has become a full human being. For those living in a second reality, the past remains senseless and confused, "oft erhebt sie sich als Vorwurf, weil sie ungelebtes Leben, eine leere Existenz darstellt".¹²⁸ As examples of this, Swales chooses the twin sisters Editha and Mimi Pastré. Editha has always exploited the fact that she is indistinguishable from her sister, and because of this neither of the two has ever been able to work out a separate individuality. In consequence, when looking back over their lives, they discover nothing more than a jumble of chance events and unrelated facts without logic or sense of progression. Because of this, Editha is able to advise Stangeler:

Ach René, man soll die Rückkehr meiden zu dem

125 S 860.

126 S 860.

127 M. Swales: Ordnung und Verworrenheit, Wirkendes Wort, 18, 1968, p. 107.

128 M. Swales: Ordnung und Verworrenheit, Wirkendes Wort, 18, 1968, p. 107.

Gewesenen. Es kehrt uns dann den Rücken, es zeigt uns einen leeren, von Geröll und Buschhalden bedeckten Hang, einen flachen Hügelrücken, wo wir eine bedeutende Erhebung erwarteten, einen flachen Rücken nur. 129

As we might perhaps expect from our previous knowledge of René Stangeler, this opinion is by no means shared by him, and he makes a quiet mental note of his disagreement.

Similar illustrations of Doderer's theories regarding the memory can also be found in Die Dämonen. There we shall find that Quapp, for example, possesses a faulty memory, whilst Gyurkicz, as we have seen above, does not possess a memory at all. It is also in this same novel that Doderer expounds his view of history, a view which corresponds closely to his concept of the individual's past for it is regarded as "eine erweiterte eigene Vergangenheit".¹³⁰ Moreover, its chief relevance lies specifically in its relation to and influence upon the present, this being demonstrated particularly by the chapter "Dort unten". Written in an imitation of fifteenth-century German because the events related in it supposedly took place in the late medieval period, the whole purpose of the chapter is to demonstrate the essential similarity between past and present when "Apperzeptions-Verweigerung" is the order of the day. Similarly in the Roman No 7 we shall note the by now familiar link between apperceptivity and the memory. The deperceptive Donald Clayton is shown to have a poor memory,¹³¹ whilst Chwostik, a "Menschgewordener", has fully worked out the relationship between his successful career and his very humble origins. In Der Grenzwald

129 S 475f.

130 D 108.

131 WvS 188/313.

there is a final restatement of the significance of the past and of the memory in Doderer's scheme of thought. Vincenz Ventruba, only recently back in Vienna from the confines of an Italian P.O.W. camp, is sitting in a Kaffeehaus, thinking about his cousin Edith Morawetz, for whom he feels a steadily growing love. Under the influence of this love, his powers of apperception increase and his attitude towards the past takes on a new dimension. Mathematical time loses all significance for him and events from his past suddenly become so real again -

daß er vor Staunen den Mund öffnete...mit alledem war nun einmal das Gewesene aufgebrochen und für Vincenz die Heimkehr erst richtig vollzogen. Mit seiner Liebe...nahm er, nach dem Tumult der Kriegsjahre, nun von den älteren Schichten seines Lebens Besitz und hatte von jenem Abende im 'Cafe Kraus' an eine Vergangenheit, so jung er war. 132

Because he now has a definite relationship with the past, thanks to the apperceptive influence of his present love for his cousin, Ventruba has been able to sink down roots -

die allenthalben in jene Zeit vor dem Kriege hingen, welche damit aufhörte eine abgetrennte und gesonderte zu sein, vielmehr überall in die jetzige überging und mit ihr zusammenfloß. 133

A meaningful life, therefore, must necessarily be aware of its past, and this is only possible through the efficient use of the memory, which brings about -

die fruchtbare Gedächtnis-Distanz, aus der allein irgendwas gesehen, das heißt in den Goldenen Schnitt zwischen Nähe und Entfernung gerückt werden kann. 134

132 G 16/18.

133 G 20f.

134 T 62.

In an earlier chapter we discussed the general significance of animals in Doderer's novels, but made no mention then of the striking use of dragons as a means of highlighting the relationship of the individual to his own past. What is more, these creatures are not used simply in a metaphorical sense, they also appear, physically, in actual situations within the novels. In Das letzte Abenteuer, for example, a dragon plays a decisive role in the life of Ruy de Fanez, a medieval knight who can see the fast approaching end of the courtly society which is the only one in which he knows how to live. As the novel opens, Fanez is on his way to seek the hand of the Duchess of Montefal, but before reaching her realm he must first brave the dangers of a large and gloomy forest where a ferocious dragon is reputed to lurk. In the fashion typical of medieval lays, he meets the dragon, but instead of slaying it and, therefore, making himself truly worthy of the lady, he becomes aware of something in the dragon's eyes which brings him to a deeper and fuller understanding of what his life is about. The dragon is here a means of increasing Fanez's apperceptivity, bringing to him a moment of psychological truth, timeless in its meaning. In the eyes of the dragon he sees -

eben alles was mein Leben enthält, dicht gedrängt und, wie es scheint, das Zukünftige ganz ebenso wie Vergangenes. 135

As Ivar Ivask remarks: "Man kann sagen, daß der Held in der Begegnung mit dem Drachen sich selbst findet, erst dadurch zum ganzen Menschen wird, der am Ende der Geschichte opferbereit in den Tod zu gehen vermag".¹³⁶

¹³⁵ Uss 140.

¹³⁶ I. Ivask: Psychologie und Geschichte in Doderers Romanwerk, Literatur und Kritik, 3, 1968, p. 213.

In this story, then, the dragon can be seen as a vital instrument in Fanez's "Menschwerdung". Where dragons occur in other stories, however, such as Ein Umweg and Die Dämonen, their function cannot simply be ascribed to their role in the "Menschwerdung" of the individual. The clue to Doderer's general intentions in using the dragon motif would seem to be contained in the important essay Die Wiederkehr der Drachen. Doderer was, of course, a medieval scholar of some standing, and it was no doubt during the course of his studies as a historian that he first gained his intense interest in and knowledge of draconology. In the above-mentioned essay, he refers to the discovery of the Komodo dragons in 1912, to the catching of the coelecanth in 1938, until then thought to have been extinct for millions of years, and to the survival in miniature form of what would certainly have been called dragons in the middle ages, the prehistoric monster reptiles. In addition, Doderer points out the propensity of some of today's more primitive creatures, such as lobsters, for reaching gigantic proportions if allowed to live unmolested. The conclusion reached by Doderer after citing these examples is of vital importance for the understanding of all his mature work, for he now quotes Gütersloh's law of the "Symbiose der Zeiten", quoted at the beginning of this chapter. That is the law which states that -

nichts, was war, durch nichts, was inzwischen
geschehen ist, sich abhalten läßt, zu sein. 137

The dragon motif is thus closely connected with the attitude of the individual towards his own past (and therefore with the process of "Menschwerdung") and also to the collective past, as illustrated in our continuing

137 WdD 22.

awareness of such creatures as unicorns and dragons. Everyone can visualize a unicorn, yet who has ever seen one? Doderer believes that, although these might well have become extinct (though his essay should suffice to warn us against too glibly assuming this!), the memory of them survives in the human consciousness:

Der Mensch ist dem Drachen gegenüber gestanden:
er kennt ihn aus Erfahrung. Der Drache ist nicht
nur ein Symbol, wie das 19. Jahrhundert stets
gerne glauben wollte. 138

In Die Strudlhofstiege, for instance, René Stangler first meets Paula Schachl outside the "Haus zum blauen Einhorn", and on her question as to whether unicorns ever existed, replies "Ja - wahrscheinlich".¹³⁹

Similarly in Ein Umweg, though admittedly a novel set not in the twentieth but in the seventeenth century, constant belief is expressed in the existence of dragons, not only when Cuendias is assumed by the peasants to have seen a "Tatzelwurm", but also in learned circles. We meet, for example, the figure of Athanasius Kircher, a famous draconologist of the time, whose work is also mentioned in Die Wiederkehr der Drachen.¹⁴⁰ As Ivask remarks, commenting upon the numerous references to dragons in Ein Umweg, "tut der Autor all das, nur um etwas Humor und Zeitkolorit in seine Erzählung zu bringen? Oder hängt das Drachenmotiv irgendwie damit zusammen, daß der Graf nie ganz seine Vergangenheit verwunden hat?"¹⁴¹

138 WdD 23.

139 S 131.

140 WdD 29f.

141 I. Ivask: Psychologie und Geschichte in Doderers Romanwerk, Literatur und Kritik 3, 1968, p. 214.

It is surely significant that Cuendias never actually sees a dragon. Perhaps if he had, like Ruy de Fanez, that past with which he is never able to come to terms would then have fallen into perspective. In Die Dämonen, dragons appear in connection with the figure of Joseph Mayrinker, who moves into Frau Kapsreiter's house after her death. Whereas she had been very afraid of monsters such as the giant squid, dragons are Mayrinker's hobby; he is a "Drakonophile" or "Drakontomane",¹⁴² and much excited by the publication in the "Illustrated London News" of the discovery of the Komodo dragons. In fact, in this novel, the dragon motif would appear to have the same function as the continual use of Latin and Greek quotations, and the chapter "Dort unten", written in Early New High German. It serves to show that, no matter how far into the past something may have receded, its influence can still be felt, because at one time it existed in the present. It must not, therefore, be disregarded, for it can have something to say which is just as valid as the leader in today's newspaper. Indeed, Doderer even goes so far as to say:

Geschichte ist keineswegs die Kenntnis vom
Vergangenem, sondern in Wahrheit: die Wissenschaft
von der Zukunft. 143

As we have already noted, Ivask sees these primitive life forms as a reminder of essential truths about ourselves and about the world in which we live. They only become threatening and demonic because we fear the truths which they have to impart and we thus try to ignore them. In short, this occurs when we no longer

142 D 1182.

143 D 445.

wish to apperceive what was and, therefore, in some small way still is. As T. S. Eliot puts it in the first of his "Four Quartets":

Time present and time past
Are both perhaps present in time future,
And time future contained in time past.
If all time is eternally present
All time is unredeemable.
What might have been is an abstraction
Remaining a perpetual possibility
Only in a world of speculation.
What might have been and what has been
Point to one end, which is always present.

2. The sense of smell

Closely associated with the individual's powers of memory in the attainment of apperception and "Menschwerdung" is the way in which he interprets the special significance attached to certain odours.

Doderer says:

Alle Gerüche scheinen ja immer tief aus den
enteren Gründen des Vergangenen zu kommen. 144

and what is more:

Nichts aber ist dem wirklichen Erinnern, dem
tiefen Gedächtnis mehr beigeordnet als der
Geruchssinn. 145

144 WdD 249.

145 D 812. There is a remarkable correspondence between Doderer's views on this topic and those expressed by the young Hofmannsthal in the following passage from Das Märchen der 672. Nacht (Das erzählerische Werk, 1969, p. 58):

Bei dem häßlichen Anblicke fiel ihm blitzartig ein längst vergessenes Menschengesicht ein. Wenn er sich noch so sehr bemüht hätte, wäre er nicht imstande gewesen, sich die Züge dieses Menschen je wieder hervorzurufen; jetzt aber waren sie da. Die Erinnerung aber, die mit dem Gesicht kam, war nicht so deutlich. Er wußte nur, daß es aus der Zeit vor seinem zwölften Jahre war, aus einer Zeit, mit deren Erinnerung der Geruch von süßen, warmen, geschälten Mandeln irgendwie verknüpft war.

Together with the faculty of sight, whose importance is obvious in the process of apperception, great stress is laid by Doderer upon the role played by the sense of smell in assisting the individual to arrive at a fuller understanding of himself and his environment. The three remaining senses, hearing, touch and taste, always play a comparatively subordinate role. Time and again, however, the reader is reminded of a figure's reaction to a certain smell or of the influence which it exerts upon his actions and thoughts:

Jedoch, was sind schon alle Organe des Erkennens im Vergleich zu unserer Nase! Sie erst gibt dem Wissen einen Körper. 146

Just as in his deliberations upon the nature of reality Doderer likes to talk about the "Wirklichkeitsgrad", the degree to which empirical reality approaches the ideal, so too he would like to evaluate smells by means of some scale or other, as yet unthought of by "physiologische Psychologie".¹⁴⁷ Doderer is naturally aware of the many difficulties involved in such a seemingly impractical project, and believes that the whole matter can only be fully illuminated by a resort to stereometrical techniques.¹⁴⁸ However, just what Doderer means by this is by no means clear. What is clear, however, is the unequivocal way in which he associates the sense of smell with the memory:

Keiner der fünf Sinne hängt so sehr mit dem Er-innern zusammen wie er, mit dem Gedächtnis, das einer hat und sich mit dem gleichen Organ auch selbst setzt, denn es ist Urgrund der Person,

146 WvS 165.

147 T 463.

148 T 463f.

Bewahrer apriorischen Wissens und Mehrerer
a-posteriorischer Erfahrung. 149

Turning now to the manner in which Doderer expresses these ideas in his novels, we shall be struck by the repeated way in which this faculty is shown to be of importance in the overall portrayal of a character's spiritual characteristics, and in its relation not only to the powers of memory in general, but also to his ability to apperceive. For example, in the short story Aimée, the narrator's awareness of something essentially threatening and dangerous is first brought home to him by his sense of smell, even before his discovery of the bed of rattlesnakes confirms his premonition:

Noch eines Umstandes erinnere ich mich genau: ein unangenehmer Geruch belästigte mich, jedoch sehr schwach, also daß er mir kaum zum Bewußtsein kam, und mich auf diese Weise noch mehr verstimmte; vielleicht gerade deshalb, weil ich mir nicht klar machen konnte, daß mein Unbehagen zum Teil von der Nase ausging. 150

In another early "Erzählung", Feldbegräbnis einer Liebe (1930), the army officer, to whom the events related in the story occur, is particularly sensitive to smells. Making his battle headquarters in a deserted Rocoeco chateau in Northern France during the campaign of 1916, it is his joy to retire to the former boudoir of the lady of the house and there to escape the "öligen Geruch der Gewehre".¹⁵¹ In particular, he is attracted to a small writing cabinet, and in the following passage we can recognize quite clearly an early formulation of Doderer's theories concerning the relationship between memory and

149 T 464.

150 PdL 102.

151 Feldbegräbnis einer Liebe in PdL 37.

smell:

Dem Sekretär entströmte ein merklich starker Duft, der aus den Laden zu kommen schien. Ob diese verschlossen oder offen waren, wollte Herr von U. freilich nicht untersuchen. Er überließ sich der Einwirkung dieses Parfums, stützte den Kopf auf die Arme und schloß die Augen. 152

As the bombardment increases in intensity, he is forced to go down and live in the cellars of the chateau, which gradually crumbles under the onslaught. The boudoir alone remains unscathed, a sanctuary of peace for him amidst the ever increasing violence and destruction:

Hier war alles hell und es schmeckte nach frischer Luft. 153

In Ein Mord den jeder begeht the end of the "Molchzeit" in Conrad Castiletz's life is marked by a bout of fever, subsequent to which memory and smell are demonstrated to be so closely linked in Doderer's conception of the human psyche that the one can give rise to the other without any specific stimulus. As Castiletz lies in bed, his mind is clearly mulling over the events of the past few days, and indeed to such an extent that he suddenly becomes physically aware of the smell at the pond where he had gone in order to catch the salamanders:

Er lag auf dem Rücken, und um seine Nase geisterte ständig ein Geruch wie von einem Sumpfe. Der Schlamm dort im Tümpel hatte so gerochen. 154

Because of his essentially deperceptive outlook on life, Castiletz is unreceptive to the promptings which these smells give to him: he is slow to realize, for example,

152 PdL 38.

153 PdL 40.

154 M 30.

that the change of smell within his bedroom stems from the simple fact that the vestibule has been decorated, the smell of varnish, in consequence, permeating the whole house:

Was ihn aber erstaunen machte, war das langsame und so späte Eintreffen eben jener natürlichen Erklärung. 155

Nevertheless, he does somehow become aware of the symbolic nature of this fresh coat of varnish:

Ja, der Geruch jener frischen Farben im Vorzimmer wies zu-Neuem. Nun spürte er's deutlich. 156

Similarly, the advent of Castiletz's new life working for the Firma Veik is marked by phenomena resembling those which followed his fever at the end of the "Molchzeit". Once again, his room seems somehow to have grown larger, this apparent expansion indicating a certain relaxation of the deperceptive constriction in his life. It also contains in its smell "eine Ahnung von Fernem und Neuem",¹⁵⁷ just as the freshly painted vestibule had likewise seemed to suggest "eine Ahnung von Ferne oder von Neuem".¹⁵⁸ Most significant of all, it is this very odour, symbolic of a new era, which floats unheralded into Castiletz's mind after his first encounter with the portrait of Louison Veik. From this moment onward, the whole course and tenor of his life alters and leads eventually to his "Menschwerdung":

Conrad, wie in rätselhaftem Nachklang zu den früher durchlaufenen Sekunden, erinnerte plötzlich und

155 M 36.

156 M 37.

157 M 135.

158 M 52.

deutlich den Geruch von frischem Lack, irgendwoher aus der Zeit, jedenfalls kam's aus ihm selbst, das wußte er. 159

This motif occurs again in Die Dämonen, where the smell of varnish or camphor in Friedericke Ruthmayr's room has a similar effect upon the narrator Geyrenhoff. In retrospect, he finds that the appearance of this smell had signified the beginning of a new era in his life. Here, once more, apperceptivity is inextricably bound up with the powers of memory, jolted, in this instance, by his sense of smell:

Es war sehr frisch. Heute, im Rückblick, ist es für mich der Duft eines neu begonnenen Lebensabschnittes. 160

In Die Strudlhofstiege the feeling that a new epoch has opened up in Stangeler's life is underlined by the smell of the lavender water which he begins to use in imitation of Geyrenhoff. Similarly, in Die Wasserfälle von Slunj, specific reference is made to the clean, fresh smell in Chwostik's new apartment, for it stands in sharp contrast to the dank and dismal gloom of his former flat in the Adamsgasse.¹⁶¹ Here, too, the change in Chwostik's mode of life is characterized by the new smell surrounding this new existence.

In Ein Mord den jeder begeht we know that Conrad Castiletz is unable to gain control over the workings of his memory, for in accordance with Doderer's theory of "freisteigende Erinnerungen", they remain the one part of him which stays constantly vital and spontaneous. Quite peculiar to Doderer's thought, however, is the belief that over and beyond the close relationship which

159 M 156.

160 D 1099.

161 WvS 83.

exists between smell and memory, the spontaneous remembering of an odour can assume the physical characteristics of that smell. That is to say, not only does the figure remember the odour, he actually smells it. Whether or not this is psychologically (or physiologically) true is of course beyond the scope of this work. Nevertheless, in the case of Conrad Castiletz, the memory of a smell comes to him so vividly that he does indeed physically experience it. If only he had been prepared to draw the conclusions from the evidence so concretely presented to him, the course of his humanization would no doubt have been quicker and less painful. This certainly holds true in the case of Leonhard Kakabsa, who never fails to follow the promptings of his nose. That Castiletz fails to do this is illustrated in his attitude towards the hair pomade used by Ida Plangl, the unpleasant smell of which forms the substance of a frequently recurring memory. Although, on his suggestion, she had stopped using it, this odour still remains the basic impression which Castiletz has of her:

Das Haar hauchte nunmehr lediglich seine blonde Farbe in der Form eines trockenen Duftes aus. Seltsam genug, des Abends vor dem Einschlafen kam für Conrad noch immer das frühere Parfüm ihres Kopfes herauf. 162

The true meaning of this smell is made quite clear to the reader, though not at first to Castiletz, when he is looking through the album commemorating the Firma Veik soon after his arrival to work for that company:

Ein Geruch berührte ihn plötzlich, senkte sich für einen Augenblick herab, ein Duft, von dem er

wußte, daß er ihn eigentlich nicht zu lieben habe, daß er unangenehm sei: etwas wie Haarpomade. Und doch war es erquickend, erfreuend, ja - wie ein Bächlein, das ihm entgegenlief..."Ida!" sagte Conrad deutlich. 163

The stream, a symbol for Doderer of the vital life force, has obviously been associated in Castiletz's subconscious with Ida Plangl. Now, prompted by his sense of smell, he has also come to realize this at a conscious level for, despite the superficially unpleasant connotations which the odour of hair pomade holds for him, he, nevertheless, finds the memory of it "erquickend, erfreuend". As yet, however, he is unable to draw any further conclusions from the promptings of this memory/smell, and he is thus unable to realize that his association with Ida Plangl had represented one of the most fruitful periods in his life. The reason for this, of course, lies in his failure to come to terms with and critically to evaluate the events of his past life. Because of his deperceptivity, his memory only functions in a spontaneous, haphazard fashion, and he is therefore incapable of separating essentials from trivia. In consequence, the course of his life can only appear to him as an undifferentiated and amorphous mass. This being the case, it is easy to date the beginnings of Castiletz's new-found apperceptivity to that time when he learns to separate, in a sharply delineated way, the past from the present. This originally occurs through the impetus given to him by a smell:

Seit einigen Tagen gab es hier im Zimmer Blumen, eine Aufmerksamkeit Mariannes, darunter zwei Hyazinthenstöcke. Ihr neuer, stark belebender Duft schlug sich vor Conrads Nase mit dem Geruch der Zeitung herum, die er las, und obsiegte.

Castiletz ließ die Zeitung sinken und lehnte sich zurück. Wie erwartet, ja, wie auf ein Signal hin, drängten jetzt blank und lebendig Erinnerungen aus früheren Räumen seines Lebens heran, ein Andrang, oder besser Anhauch, der die letzten Tage schon gekennzeichnet hatte. Alle diese Bilder waren solche aus der Heimat, schwammen in seltsam befremdendem Lichte, wie in dem eines eben neu aufgegangenen Morgens, ließen Geschmack und Geruch, der ihnen zugehörte, in den Mund, ja, das entsprechende Körpergefühl in den ganzen Leib treten. In diesen ersten augenblickslangen Trennungen von dem Leben, das er jetzt führte, begann Conrad ganz allmählich damit - eine Vergangenheit zu haben. 164

It is surely significant, too, that the increase in Castiletz's ability to apperceive is further characterized by the use of a metaphor related to his sense of smell -

man wird bemerkt haben, daß ihm überhaupt eine feinere Nase gewachsen war. 165

Furthermore, during the course of Die Strudlhofstiege we come across the following significant exclamation on the part of René Stangeler as he talks with Melzer:

Geruch und Gedächtnis! Da gibt's tiefe Beziehungen. 166

This we can observe to be the case during the portrayal of Melzer's inner development, for the progression of his apperceptivity is closely linked with the development of his response to smell. In particular, he is affected by the odour of coffee and tobacco compounded together; this he enjoys during his "Kef", stretched out on the bearskin rug, smoking his pipe in the style of a Turkish "Tschibuk". As long as it is used sparingly and in

164 M 178.

165 M 264.

166 S 501.

conjunction with properly prepared Turkish coffee, this strongest form of all tobacco smoking takes on the character of a refined narcotic and, so Doderer tells us, also has a soothing and calming effect. It induces a form of sleep which is not animal-like, but rather a state of suspended animation, and very suited -

das Bewußte und das Unbewußte vorsichtig
aneinander heranzuführen, bis zwischen beiden der
Funke springt. 167

As we know, it is Melzer's habit to intensify his memories by these means. On one particular occasion, however, he is unable to reach the full, trance-like state of the "Kef". He is disturbed by the smell of mothballs emanating from the bearskin, cutting through that of the coffee and tobacco and unleashing disjointed memories which he is as yet unable to put in order. Nevertheless, he arrives at the first objective assessment of his life up to that point, that it has been characterized throughout by "der allgemeinen Unselbständigkeit"¹⁶⁸ and also by his willingness to let himself be carried along by others rather than to forge his own destiny:

Und so mußte er denn jene Augenblicke leiden, die
niemand erspart bleiben, der eigentlich gelebt
hat: die tiefe Angst nämlich, nicht eigentlich
gelebt zu haben. Man könnte sagen, daß damit
immerhin ein bedeutender und neuer Schritt ins
Leben getan sei. 169

As Doderer remarks elsewhere in this novel:

Gerüche sind oft wie platzende Blasen der
Erinnerung aus der Tiefe der Zeiten, wenn sie uns
unvermutet anfliegen und man kaum recht weiß, ob
von innen oder von außen. 170

167 s 95.

168 s 96.

169 s 96.

170 s 231.

This statement certainly pertains to the smell of mothballs emanating from Melzer's bearskin rug. After much searching about in the recesses of his memory, he is finally able to identify the troublesome odour as that permeating Asta Stangeler's room, which he had last entered in 1911; the date when this memory comes back to him is 22nd August 1925, and Melzer has not seen Asta for the past fourteen years.¹⁷¹ The rug thus represents a bridge into the past, and the smell which it gives off, together with those of coffee and tobacco, provides an unfailing spur to his powers of exact remembrance. Alongside the gradual growth of his apperceptivity (or "Zivilverstand" as Doderer calls it in this novel), these smells help him to slowly piece together for the first time the real significance of events in his earlier life. Where previously he had wallowed in an escapist dream, he now begins to order and examine his life in an objective manner.

It is indeed a characteristic of several of Doderer's figures that their memory is stimulated by the smells of tobacco and some or other liquid. For Conrad Castiletz it is alcohol and cigarettes, whilst in the case of Dwight Williams in Die Dämonen tea and cigarettes produce a similar effect. Leonhard Kakabsa, on the other hand, finds coffee and cigarettes the best stimulant, although at first he dislikes them quite intensely, for they remind him of an unhappy spell as a bargee on one of the vessels which ply the Danube between Regensburg and the Black Sea.¹⁷² Bearing these figures in mind, it is surely not without significance that Doderer himself was heavily reliant upon cigarettes,

¹⁷¹ S 296.

¹⁷² D 151.

a fact which he records in Tangenten.¹⁷³ As befits the idealized form of "Menschwerdung" which he exemplifies, Leonhard Kakabsa is, as we may expect, especially susceptible to smells of all kinds. For example, the clean odour of the webbing factory where he is employed appeals to him greatly,¹⁷⁴ whereas he is equally disturbed by the rank smell of the Danube barges and of the "Fortbildungsheim" which he attends in Ottakring, one of the less salubrious Viennese suburbs.¹⁷⁵ He encounters this same smell again later in his life when he enters the library of Vienna University, and he is just as disturbed by it then as he was previously. As he stretches out on his leather sofa, a position which seems to have the same effect upon his memory as Castiletz's relaxation on the Ottoman and Melzer's on his bearskin rug, thoughts of these varied smells float into Kakabsa's consciousness, and he suddenly asks himself:

Bin ich denn zum Riechen auf der Welt? 176

His answer to this question is an unequivocal "Ja", to which reply Doderer adds:

Denn durch das Riechen mußte alles klar werden.
Das Riechen war eine Kraft. Vor allem anderen
kam das Riechen. Es gab keinen Zweifel an seiner
Wahrhaftigkeit. 177

By his emotional response to a particular smell, Kakabsa is thus provided with a subjectively reliable means of evaluating what that odour represents. The mere fact

173 T 277.

174 D 119.

175 D 120f.

176 D 121.

177 D 121.

that he accepts this without question furnishes further proof of his underlying apperceptiveness, and Doderer is convinced that because of his attitude Kakabsa thereby gains in wisdom. Indeed, he states quite simply:

Er hatte Weisheit gewonnen. 178

With our knowledge of Doderer's scheme, it is surely to be regarded as more than mere coincidence that in Die Dämonen he portrays the fascist Dr. Körger, the most morally repugnant and unsavoury character in the novel, as a person who physically stinks.¹⁷⁹ Similarly, the village of Stinkenbrunn in the Burgenland is portrayed as one of the chief centres of political deperceptivity, being a hotbed of Right-wing political activity. However, the people who, in Doderer's eyes, are most clearly representative of the deperceptive outlook are not so much members of a political party as members of the "Hausmeistergeschlecht", the concierge clan which rules Vienna with a rod of iron. They are held in particular abhorrence by Doderer, who characterizes them by a persistent and pungent odour which he insists all members of the clan exude and which he dubs "foetor conciergicus". This dislike of caretakers seems to have been a lifelong obsession of his, for already in the Divertimento No 2 we read of how it affects people "wenn es aus einer Pförtnerwohnung schlecht riecht",¹⁸⁰ and although this dislike is often expressed in a humorous fashion, there can be no doubting the distaste which Doderer genuinely felt for these

178 D 141.

179 D 279.

180 E 42.

people. In Die Dämonen, for example, Emma Drobil is found sitting in a Viennese café, watching a group of men playing cards and speaking her own native Czech language. They belong to the concierge clan, many of whom in Vienna are of Bohemian origins, yet the Prague-born Drobil instinctively dislikes them:

Die Abneigung der Drobila gründete rein auf dem Instinkt, vielleicht auch auf dem Geruchssinne. 181

In the story Untergang einer Hausmeisterfamilie zu Wien im Jahre 1857, Doderer looks at the effects which the smell of the concierge family has had upon the other people living in the same house block. In its general tenor and style this story, with its many absurd elements, is easily identifiable as a product of the same period which produced Die Merowinger. A sentence such as "Nichts reizt tiefer den Grimm als Gerüche"¹⁸² could indeed have easily come from that novel. In his typically whimsical fashion, Doderer pontificates in a semi-serious way upon what "die Wissenschaft" calls "foetor conciergicus":

Jene eigentümliche und durchdringende Ausdünstung, die von allen hausmeisterischen Individuen ausgeht. 183

The fact that the concierge-type, and by this Doderer really means all deperceptive people, can live quite happily in their own stench, as is the case in this story, merely provides further evidence of their essential "Apperzeptions-Verweigerung". The apperceptive person, on the other hand, is constantly alert to all the differing odours around him, conscious of the inner truths which they tell him about himself and about the

181 D 638.

182 PdL 206.

183 PdL 205.

world around him.

3. The function of dreams

Following his attack upon Magdalena Güllich, Jan Herzka wanders aimlessly around in a trance-like state before he eventually comes to a river. He finds a boat tied up there, casts off at once, and spends the rest of the night floating downriver, soundly asleep. The dreams which fill this sleep are recounted in expressionistic terms in the third part of Die Bresche and are of vital importance in interpreting the process of Herzka's "Menschwerdung", for they retell him, in a stylized fashion, the decisive events of his escape from life in a second reality. In addition to this, they point the way forward along the road which he must now take if the events of the past few hours are to be of any continuing significance in his life as a whole. As an intensely poetic entry in Tangenten informs us, the inner truth of the dream world separates essentials from inessentials, and in this point, at least, Doderer is in agreement with the arguments put forward by Sigmund Freud:

Nur die Träume des tiefen Schlafs sind nicht von diesem Tag gerufen und auch aus ihnen blickt uns ein Aug' an, das entfernte Jahre unvermutet aufgeschlagen haben, den Blickstrahl grad auf uns gerichtet. Die Auswahl zwischen dem Wesentlichen und dem Unwesentlichen ist hier längst getroffen. Wie Aphrodite aus den Fluten, so geformt taucht's aus der Ferne der Zeiten hervor, alle Arbeit ist hier lang getan, aller Sand und Schutt weg gewaschen worden von den Wassern der Zeit, noch tief unter dem hellen Tag und dem Spiegel, unter dem Spiegel des Bewußtseins. 184

For Doderer, dreams are closely related to the functions

184 T 61f.

of the memory in that they play an important role in determining the individual's relationship to the past. When we awake struggling from an oppressive dream or nightmare, this is, in Doderer's view -

ein Vorbild der Meisterung des Lebens, wie sie uns nahegelegt wird und daher möglich sein muß. 185

Jan Herzka's dream thus reflects the internal struggle between his former, deperceptive self and the new, true self which has been released by the events of the previous few hours. Herzka, as he was, wishes in his dream to retreat once more behind the protective walls of his "Befangenheit", there to lead an ordered and ultimately sterile existence:

"Nein, nein! Nicht die Wand zerstören - der Abgrund, der Abgrund! Zu tief - ohne Wände kann ich nicht! Ich falle ja, falle! Ich falle hin-aus..." 186

He realizes, however, the ultimate futility of clinging on to his former attitudes, and at the end of this tortured dream, in which the figure of Güllich appears transformed into a white horse, he acknowledges that he must keep on moving forward in the direction he has taken in the last few hours:

Jetzt weiß Jan, daß er gerade alles das durchdringen und beherrschen soll und muß! und muß! 187

He does, indeed, follow these promptings, at first almost as one who is sleepwalking, going where his dream images direct him. Considering the course of Herzka's "Menschwerdung" as a whole, it is tempting to see in his dream an early expression of the notion which we later find so succinctly stated in the Repertorium under the

185 T 563.

186 B 45.

187 B 49.

simple heading "Traum":

Das Wesentliche unserer Träume ist doch, uns zu zeigen, daß es bei uns nicht stimmt; daß unsere Gegensätzlichkeiten und ihre Unausgetrageneheiten vielleicht im wachen Leben noch derart verklammert werden können, daß die Person nicht aus dem Leine geht und einen dem Selbstwertgefühl noch erträglichen Aspekt bietet: im Traum fällt dann diese Wertgestalt auseinander und ihre Rüstungsstücke, wie abgeworfene Krebs-Schalen, zeigen ihre Innenseiten und liegen halb zerbrochen und zerstört umher in einem fremden Lichte. 188

Indeed, what Jan Herzka sees in his dream would appear to have much the same effect upon his personal development as the dragon's eyes have upon Ruy de Fanez in Das letzte Abenteuer, when he sees reflected in them the entire contents of his life compressed together, past and future alike.¹⁸⁹

In Ein Mord den jeder begeht Conrad Castiletz suffers a fearful beating from his father for a petty offence which he had not even committed. The trauma of this gives rise to a harrowing nightmare in which the toy engine from Conrad's model railway is transformed into a smoking monster. Because his father has incorrectly set the points, Conrad is run over and crippled by the beast. Despite the horror of it, this nightmare has the effect of producing in Conrad Castiletz a heightened state of apperceptivity such as he is only to reach again at the very end of his life after the breakthrough to "Menschwerdung". Castiletz awakes in terror from the dream, but the very vividness of it has had the effect of lowering for a time the defences which he is already beginning to construct around himself.

188 R 245.

189 USS 140.

Indeed, this retreat from life is understandable enough in view of the violence of his father's fits of rage:

Kokosch saß im Bette, während die Überzeugungskraft des Traumes rasch nachließ, die Schale der Befangenheit sich weitete, endlich ganz in die Dunkelheit ringsum zerwich. 190

Because he is suddenly released from the constrictions of his "Befangenheit", Castiletz is able to recognize for the first time both the consequences of his actions and the guilt which he has incurred:

Mitten aus seiner Kühle quollen nun die Tränen, in vollem, heißem Schwallen einsetzend, wie ein Schmelzfluß. Er spürte die breiten Bäche auf den Wangen. Es kam und kam und nahm kein Ende, wie ein Ausbluten. Er weinte wegen Ligharts, wegen des Vaters, wegen des toten Mannes, der dort unten gelegen hatte, wegen der Molche, wegen dessen, was gewesen war, was jetzt war, wegen gestern, heute, morgen, und so vielleicht für ein ganzes Leben voraus. 191

In later years, too, Castiletz continues to be haunted subconsciously by the guilt which he has incurred. On one occasion, he is lying in bed beside his wife Marianne when he is overcome by a nightmare in which a grotesque giant salamander appears before him. This is obviously summoned by memories of the "Molchzeit" which was, as we know, the time in Castiletz's life when the outlines of his deperceptive behaviour were laid down, the time which gave birth to that attitude of mind which causes him to fail so miserably in his human relationships. Moreover, the name of the beast which presents itself to him in the dream is Benjamin, the

190 M 46.

191 M 46.

very name given to Castiletz by Botulitzky during the journey when Louison Veik had been killed. This dream could obviously tell Castiletz much about himself, were he only able to make anything of it. This, however, is impossible because of his "Apperzeptions-Verweigerung", just as it is impossible for the deperceptive man to understand the significance of his memories. In many ways, in fact, dreams can be regarded as the subconscious reinterpretation of our past life, and in this they therefore come very close indeed to Doderer's concept of the memory. Indeed, we could even see in them a subconscious sleep-form of his theories concerning "freisteigende Erinnerungen". Doderer's basic attitude towards the interpretation of dreams is clarified in an entry in the Repertorium where he writes:

Geglückte Traumdeutung ist die Brücke zwischen
Innen und Außen: die wiederhergestellte
Wirklichkeit. 192

What is sad about a character such as Castiletz is his inability to interpret his dreams and thereby to avail himself of yet another clue towards the attainment of his true identity. Similarly in Ein Umweg Manuel Cuendias's constant dreams about Hanna, the serving wench who marries Paul Brandter, tell him unmistakably of his suppressed love for her; however, because of his basic inability to apperceive, he is in no position to take advantage of the promptings which these dreams give him.¹⁹³ Only at the very end of the novel does he finally give in to his perennial obsession and go to visit her. By that time, however, it is far too late for both of them.

After his "Menschwerdung", but before the final

192 R 247.

193 U 84f.

cleansing fever which sweeps through his body, Julius Zihal, too, experiences a very strange dream.¹⁹⁴ Taken in the context of Die erleuchteten Fenster alone this dream is very hard to interpret satisfactorily, but when read in the context of Die Dämonen (of which this novel is, in any case, an offshoot), we shall realize that Zihal's dream from the year 1913 can only relate to the events surrounding the blaze at the Justizpalast in 1927. This is made especially clear by the appearance in Zihal's dream of the polyp-motif which throughout Die Dämonen occurs in connection with the elements of "zweite Wirklichkeit" which culminate in the fire.¹⁹⁵ In Zihal's dream, the columns of socialist demonstrators marching down the Ringstraße turn out to be immense bugs, looked upon by Zihal with extreme distaste. Bearing in mind that this novel, although not published until 1950, was a product of the 1930s when Doderer displayed pronounced pro-Nazi sympathies, it is perhaps not too fanciful to see in the equation of socialist workers with a particularly loathsome insect signs of his radical right-wing views.

The most sustained expression of Doderer's theories concerning dreams, and the way in which they tell us how things are, have been, and will be, is to be found in the two extracts from Frau Kapsreiter's "Nachtbuch" in Die Dämonen.¹⁹⁶ Whereas many people keep a diary recording the events which befall them during the daytime, Kapsreiter notes down her dreams, which are particularly vivid, each morning upon waking up. These dreams contain, in symbolic form, not only incidents

¹⁹⁴ EF 184f.

¹⁹⁵ D 1206ff.

¹⁹⁶ D 956-958, 1202-1205.

from her own personal sphere, but also a stylized picture of what Doderer considered to be the chief danger of our times; the descent into demonism. This is characterized by her constant fear of grotesque, squid-like monsters which rise up out of the sewers, enveloping the people who live above with their vast tentacles and dragging them off into the depths. Like Zihal, she even dreams in advance of the fire at the Justizpalast.¹⁹⁷ Her function in the novel is solely to illustrate how a simple woman, through the oracle-like medium of her dreams, is able to analyse and describe the political and social tendencies of her day. This is something which even the best-willed politicians are unable to achieve as Austria slides inexorably into a period of social and political anarchy culminating in the "Anschluß" of 1938. With regard to Frau Kapsreiter, however, and the function which she performs in the novel, we could well remember what Doderer, speaking in general terms, says in Tangenten about the significance of our dreams:

Im Traume sind wir mehr wert als im Wachen; es ist der Traum unsere höhere Existenz-Form. 198

4. The attitude to thought.

In his essay Von der Unschuld im Indirekten¹⁹⁹ Doderer, in the dialectical method so typical of him, distinguishes between two ways of thinking. On the one hand there is what he calls "das bewußte Denken", and on the other hand "das unbewußte Denken".²⁰⁰ Conscious

¹⁹⁷ D 1205.

¹⁹⁸ T 790.

¹⁹⁹ WdD 111-125.

²⁰⁰ WdD 118.

thinking, he maintains, being aimed specifically at a particular end, represents a protest against the workings of the "Umweg". It provides a means of ordering one's life, and as we have observed, when this is "direkt angestrebt", it is considered by Doderer to be a denial of the life process itself.²⁰¹ As he says in this essay, such direct thought is out of accord with the "indirekten und kurvenreichen Organik des Lebens".²⁰² The only valid and admissible way of thinking, therefore, is through indirect thought. This, however, is hardly distinguishable from Doderer's concept of the memory in that it is held to be "freisteigend"; only experience, he declares, can show how often -

Beiseitegeschobenes oder lange Vergessenes,
neuerlich auftauchend, sich bereits in durch-
gebildeter und vorgeschrittener Gestalt
präsentiert. 203

In order to show that "die wirklichen Gedankenbrücken" only come about as a result of the indirect, subconscious way of thinking, Doderer cites the example of a name which one cannot remember, even though it is probably on the tip of the tongue:

Wer angestrengt nach einem vergessenen Namen sucht,
findet ihn, sobald nur seine Aufmerksamkeit sich
abwendet. 204

Surely, however, in this example of what Doderer considers to be the only valid method of thought, what is in fact at work is little more than the subconscious memory, and therefore hardly to be equated with any form

201 T 445.

202 WdD 118f.

203 WdD 118.

204 WdD 119.

of thought as such. Bearing in mind what we already know of Doderer's attitude to memory, this impression of an element in his views on thought which is essentially anti-rational is strengthened when we look at an entry in Tangenten where he is speaking of conscious and unconscious thinking. The former, he declares, is not, essentially, able to change anything in our lives, despite the fact that this is often its express purpose -

(es gibt) ein bewußtes Denken, das uns wesentlich zu verändern nicht vermag, während unsere Geistesgeschichte mit ihren Verwandlungen sich im unbewußten Denken abspielt. 205

The following passage makes quite clear the connection between unconscious thought and the process of "Menschwerdung", and also its basic relationship with the memory, the "Grundlage der Person":

Erstirbt das unbewußte Denken, der Träger des Schicksals, der persönlichen Kontinuität und des Gedächtnisses, dann kann es zu einer innigen Durchdringung zwischen uns und der Objektswelt nicht mehr kommen: weil der Resonanzboden jeder komplexen Apperzeption fehlt. 206

In other words, the dialectic of "inner" and "outer", seen by Doderer as the basis of analogical reality, is only guaranteed by the proper functioning of the unconscious thought process. In this it is obviously to be identified, at least in part, with what Doderer calls the "Mechanik des Geistes". The intimate interplay between the subjective self and the outside world is, of course, how Doderer conceives of "Menschwerdung", and the link between the humanizing

205 T 264.

206 T 265.

process and the thought process is further made plain in the postscript to the Reclam edition of Das letzte Abenteuer. Here Doderer talks about "das reine Denken" and "das wirkliche Denken", which are one and the same thing. They also tie up closely with his ideas about unconscious thinking, for "das reine Denken", he says, is not directed towards anything in particular; it has no specific aims, being a "vollends zwecklose Anspannung und Anstrengung".²⁰⁷ In representing a definite exertion, however, it must differ in its very nature from what Doderer describes as "das unbewußte Denken". However, because real thinking will never be directed towards specific action ("wird nie aufs Handeln sich richten"²⁰⁸), it too is in accord with the mechanisms of the world and of the mind:

Vielmehr wirkt es auf den Denkenden selbst; und
lange genug geübt, verändert es dessen Sein,
lockert dieses aus den charakteriellen Fesseln. 209

We can conclude from this that "das wirkliche Denken" forms an integral part of the "Menschwerdung" process, for it loosens the shackles of our character, which is always held by Doderer to be "apperzeptions-verweigernd".

Both unconscious and real thinking belong, therefore, to the sphere of "Menschwerdung" and, furthermore, are closely linked with yet another aspect of thinking, that of meditation, which Doderer considers to be an "Existenzkampf"²¹⁰ and also an "Akt der

²⁰⁷ Nachwort to the Reclam edition of Das letzte Abenteuer, p. 122.

²⁰⁸ Nachwort to the Reclam edition of Das letzte Abenteuer, p. 122.

²⁰⁹ Nachwort to the Reclam edition of Das letzte Abenteuer, p. 122.

²¹⁰ T 17.

Personswerdung".²¹¹ Just what the exact difference between these three modes of thinking is, is hard to say; possibly Doderer himself was not entirely sure either. What is certain, however, is that all three are intrinsically hostile to any direct way of thinking.

Despite what has been stated above, however, it would be a mistake to believe that Doderer is implacably opposed to reasoned, directed thinking as such. Rather, it is the case that his views on the world as it is and on man's place in it lead him to be wary of the effects of consciously directed thought. The whole of Tangenten furnishes massive proof of Doderer's ability as a thinker in the accepted sense, but nevertheless, his thought always remains within the bounds of his maxim that it is the first duty of a writer, as indeed of all of us, "lebensgemäß zu denken", and not "denkenswert zu leben".²¹² Doderer believes that operating in the world is a plan which will work itself out better without the conscious intervention of man; when thought is transferred into action it can only be, he says, a subjective tampering with something too great for the individual mind to deal with. In the end there is always the danger that it will result in such horrors as the totalitarian state and the death camps where millions perish. Perhaps it would not be unfair to criticize Doderer for overstating his case here; certainly the extremity and abstraction of these views seems unrelated to the facts of life as we, the readers, conceive of them, but we must also remember that the trauma of the Third Reich and all its monstrosities were never far from Doderer's mind. As

²¹¹ T 17.

²¹² T 613 and WdD 173.

ever, his driving force in the formulation of these views was essentially ethical. Having said all this, however, it must still be admitted that there is something strongly anti-rational in Doderer's overall conception of "Menschwerdung", for as we have seen, he values the memory, dreams and the senses far higher than any thought process. Indeed, he goes so far as to say in an entry in the Repertorium under the heading "Riechen und Denken":

Ein Geruch ist unter allen Umständen ein höheres
Valeur im Spiel des Geistes als ein Gedanke. 213

Yet we must continue to apply "die Massage des Denkens", otherwise we shall become -

stumpf und am Ende unempfindlich für Gerüche...
Das Denken muß die Pausen unseres Riechens
ausfüllen, um uns die Nase zu schärfen. 214

Perhaps the essence of Doderer's views on what type of thought is valid finds expression, once again, in the Repertorium, this time under the motto "Denken":

Tief denken heißt in das Denken versinken wie in
einen Tiefschlaf: Lethe für die empirische Person.
Denkschlaf. Denkend schlafen, und im Denken
schlafen, wie der Albatros in der Luft schlummert
oder die Möwe auf dem sanft schwankenden
Wasserspiegel. 215

Here once again, the irrational element is to the fore. For most people, deep thought is the essence of concentrated effort. For Doderer, however, it is the essence of relaxation, when, as in sleep, the conscious ego ceases to hold sway over our actions and thoughts. In the end, it would appear that Doderer's views on

213 R 198.

214 R 198f.

215 R 48.

thought have little to do with traditional western notions, but coincide in many of their aspects with the mental state brought about by the practice of Yoga and other forms of eastern meditation.

Turning back to the novels, we find in them confirmation of Doderer's belief in the superiority of a way of thinking which is divorced from all conscious ends; being an end in itself, it can eventually achieve far more than any conscious thinking in expanding and deepening the contact between the individual and the world. In Ein Mord den jeder begeht Conrad Castiletz first learns how to meditate with the help of gin and cigarettes. These induce in him a state where he feels divorced from the everyday life around him, and under their influence he learns to let his thoughts range around in a non-specific way, so new for one for whom previously all thoughts and actions had had to be aimed specifically in a particular direction:

Was in solchem Zustande seit neustem als erstes an der Oberfläche dieses "Denkens" zu erscheinen pflegte - ... - das war die Empfindung von der Gegenwart und dem Geöffnetsein eines Weges. 216

This indefinite feeling for new possibilities in a life which had formerly been planned down to the last detail is also experienced by Leonhard Kakabsa in Die Dämonen. Aroused by an early morning cup of coffee and a cigarette, he feels himself to be "auf dem Dache des Lebens",²¹⁷ an image frequently used by Doderer to indicate a heightened state of apperceptivity in the individual. Kakabsa somehow feels -

daß es einen Weg geben könne zu einem Zustand, darin die herbeieilenden und glücklich

216 M 229f.

217 D 564. For an examination of Doderer's use of this metaphor see chapter 3 (d) of this work, p. 260.

hinzugegebenen Zufälle geradezu ein tägliches Gleis bedeuten würden, eine sich öffnende Weiche gleichsam, in die man oft und immer wieder glitt - diese Ahnung erfüllte ihn mit einer tiefen und beseelenden Unruhe. 218

Both, therefore, are conscious of a heightened state beyond their present lives, a presentiment which becomes a fact once they have attained to the state of "Menschwerdung". In the case of Conrad Castiletz it is significant that at these moments of unconscious thought and insight, Doderer should use the image of a lid being taken off his life. As we have seen in an earlier chapter, the image of a lid being lowered is frequently used by Doderer for designating deperception and life in a "zweite Wirklichkeit". On the other hand, when the lid is raised, it symbolizes a growth of apperceptive awareness in the individual's life:

Dann wollte es sich heben wie ein Deckel, der von einer gewissen Stelle an über seinem Leben lag. 219

A typical example of the validity of unconscious thought, which in this case amounts almost to a premonition, is to be found after Castiletz, against all the odds, succeeds in finding one of Louison Veik's earrings in the tunnel where she had met her death. He then makes his way to an inn, whose owners had some years previously made a lucky and valuable discovery when finding the rest of Louison's jewelry which had been spilled out on to the lineside. As a result of this find, they are able to buy a grand piano for their daughter, which because of its obvious value seems out of place in an otherwise ordinary room. This does not go unnoticed by Castiletz -

218 D 564.

219 M 230.

durch Augenblicke kam es ihm ernstlich bei, die Sachen hier als irgendeine verspätet zum Ausbruch gekommene Unordnung aus seinem eigenen früheren Leben zu sehen...aber wie? 220

The disorder of which he is aware can only be the death of Louison Veik which he himself had caused, whilst the piano in front of him represents the spoils of her death. Spontaneous, unwilling thought thus brings to him an intuitive realization of the link between this place and the events in the tunnel.

In Die Strudlhofstiege Melzer's inability to think recurs throughout the novel almost as a leitmotiv to suggest his non-apperceptive attitude to life. Doderer states in Tangenten that thought (and here it is unqualified) is an "edle Beschäftigung" which belongs "als notwendiger Teil in die Biographie eines Erwachsenen".²²¹ By "Erwachsene" in this context we can presumably understand those people who have attained an apperceptive attitude to life and, because of this, will not attempt to turn their thoughts directly into action. They will realize that the very act of thinking is "eine schöne Kunst, die Früchte trägt".²²² For most of the novel Melzer is incapable of such thought. He does, however, experience what Doderer calls "Denkschlaf", and bearing in mind the earlier reference to this state, we shall realize that, because of this, Melzer is a figure who possesses within him the basic qualities which can lead to "Menschwerdung". This "Denkschlaf" often arises in conjunction with the "Kef" when, under the influence of coffee and tobacco, he is only -

halb erwacht und mit untensiven Bildern knapp unter der Decke des wirklichen Erwachens und

220 M 265.

221 T 17.

222 T 17.

Verflachens treibend, wie durch eine zarte durchscheinende Wand davon getrennt, jene äußerste Haut der Oberfläche, die er nicht gänzlich durchstieß. Den Zustand nannte er schon seit einiger Zeit seinen 'Denkschlaf'. 223

Rather confusingly, Doderer then declares, that this "Denkschlaf" is not to be mistaken for real thinking, an argument which conflicts with the Repertorium entry quoted earlier in this section (note 215):

Niemand wird Melzern des Denkens verdächtigen, er war wirklich jenseits davon, samt seinem 'Denkschlaf', ein etwas hochgeschraubtes Vokabel für solche Verhältnisse. 224

However, even if Doderer proves to be contradictory in these two passages, he remains faithful to his disdain for all thinking which is consciously aimed at a specific target. Referring to Melzer's "Trópoi", those moments when his unconscious mind seizes control of his whole person, Doderer repeats that this "Vorbeisturz an uns selbst" will reveal far more about us that really matters than any "mühsam wurmisierende Denkerei".²²⁵

5. The use of language.

Doderer contends that as soon as a state of "zweite Wirklichkeit" exists, there will automatically

223 S 296. Several critics have observed the close connections between Doderer's novels and his personal diaries. A good illustration of this interplay between life and works is found in the Commentarii for 1951:

Die Träume genußreich, ebenso der Denkschlaf. Wie dank' ich Melzern für diese Erfindung!

(Commentarii, 31. 1. 1951. The Commentarii and all other unpublished work in the Doderer Nachlaß can be consulted in the Handschriftensammlung of the Österreichische Nationalbibliothek in Vienna.)

224 S 310.

225 S 310.

ensue a "zweite Sprache...die mit den gleichen Wörtern doch nicht das gleiche ergreift".²²⁶ Indeed, he considers this "Zweisprachigkeit" to be one of the determining features of our times.²²⁷ The process of "Menschwerdung" can therefore be regarded not only as the liberation of the individual self from the constrictions of "Apperzeptions-Verweigerung", but also as a return to the use of a meaningful language which is related to things as they are rather than to pseudological delusions. In Doderer's eyes, there is no real difference between truth and language:

Sprache und Wahrheit bedingen einander nicht nur, sondern sie können als identisch erschaut werden. 228

Language is seen by Doderer as the expression of something essentially wordless, namely the apperceptivity of the individual. Being totally conditioned by his frame of mind, it represents an external manifestation of the inner self. Doderer is convinced that if the "Grundsumpf unserer Eindrucksfähigkeit" were to be laid bare by sweeping away the "überwachsende Decke von sprachlichen Erstarrungsformen", then this source of "noch nie berührten Erlebnissen und Zuständen unserer Vergangenheit"²²⁹ would, of its own accord, bring forth its own language which, although at first incomprehensible, would in the end have such an effect that people would discover -

nichts Geringeres als ihr eigenes Leben, wie es wirklich war und ist. 230

226 D 670.

227 T 221.

228 T 637.

229 WdD 199.

230 WdD 199. In his stimulating essay "Some aspects of

The proper use of language is thus vital in the process whereby the individual comes to terms with himself and the world around him. Given the willingness to apperceive, it is the carrier of profound truths about the self, being a tangible expression of one's inner state:

Sprache ist immer durchaus nur das, was den eigenen bisherigen Ausdruck als pseudologisch erscheinen läßt. 231

Conversely, if a man's life is conditioned by second reality, his language, as the expression of his true being, will likewise be warped. Similarly, the effect which the words of others make upon him will also become affected, and so it happens that a whole society falls prey to the false values of "zweite Wirklichkeit". This can easily be verified by observing the way in which the Nazi propagandists were able to poison virtually the whole of German society simply through the medium of language. Doderer believes that "Apperzeptions-Verweigerung" in its "gefährlichsten Form"²³² is to be found simply in words; on the other hand, however:

Nichts fürchtet die Apperzeptions-Verweigerung so sehr wie Wörtlichkeit. 233

By "Wörtlichkeit" Doderer clearly means the use of a

Taboo and Up-Grading in Contemporary German", (Essays in German Language, Culture and Society, edited by S. Praver, R. Hinton Thomas and Leonard Forster, London 1969, p. 110-122), Keith Spalding cites frequent examples of language used in what Doderer would regard as a deperceptive way and makes plain the frequent "obscuring of reality" (p. 114) which lies behind so much modern usage.

231 R 233.

232 WdD 203.

233 WdD 202.

language whose meaning is unsullied by the pseudological overtones of a deperceptive outlook on life:

Zurück zum Grundsumpf der Sprache. Wer eine Wortwendung aus ihm einmal nur erlebt hat, der weiß, was Wörtlichkeit heißt. 234

Language, honestly applied, can therefore have the greatest effect in dispelling the murky half-truths and distortions of deperception, for as the title of Doderer's essay states, he believes that "Wörtlichkeit ist die Kernfestung der Wirklichkeit".²³⁵ This, no doubt, also explains why censorship is always strongest in the totalitarian regimes which Doderer considers to be the ultimate manifestation of "Apperzeptions-Verweigerung" in the modern political sphere. Quoting Scolander (a literary synonym for A. P. Gütersloh), he says:

Die Sprache hat eine verflixte Tendenz zur Wahrheit in sich. 236

And he points out:

'Logik' kommt ja von 'logos' und das Sprechen heißt ebenso. 237

Knowing of the close connection in Doderer's scheme of thought between language and reality, it is hardly surprising that the process of "Menschwerdung", as portrayed in his novels, should also be closely linked with attitudes towards the use of language. In the case of Conrad Castiletz, his "Mitläufertum" is early displayed when he joins up with the gang of boys who go catching salamanders down at the river. Although

234 WdD 202.

235 WdD 203.

236 T 86.

237 T 135.

he is in no way one of them, he nonetheless tries to ingratiate himself by adopting their way of speech, with all its mannerisms, even though these are quite foreign to him. He is thereby unfaithful to his own self:

Am ersten Nachmittage, da er sie begleitete, gebrauchte er zum Beispiel gleich - und mit einer gewissen Feinhörigkeit und Eilfertigkeit - ihre für ihn mitunter recht fremde Ausdrucksweise, einschließlich der eigentümlichen Namen, die sie den Tieren gaben, welche dem kleinen Castiletz freilich aus der Naturgeschichte unter ganz anderen geläufig waren. Aber er bediente sich der ihren. 238

At the end of the novel, however, his new personal awareness leads him to recognize all too clearly the dishonesty of his previous existence, not least as typified in the way he had spoken and in his regard for the words he had used. As Botulitzky stammers out his confession, how, when in the corridor, he had witnessed Louison Veik's death, he has to admit that living with this memory has crushed his spirit:

"Mir hat es alles zerbrochen...mein ganzes Leben verdorben..." 239

These words occasion an immediate response from Castiletz:

"Mir auch", wollte Conrad sagen. Schon stießen die Worte von innen an seine Zähne, seine Lippen. Aber in diesem Augenblicke durchschaute er - beides zugleich - die Unsinnigkeit dessen, was er sprechen wollte, zusammen mit der ganzen Art, wie er sein Leben lang geredet hatte, wie alle redeten, Erborgtes und Glattes übernehmend von Mund zu Mund...Jetzt erst wollte er wirklich sprechen. 240

238 M 15f.

239 M 358.

240 M 358.

His words have been as hollow as the rest of his life, and only now, when for the first time he finds himself in a state of first reality, does he feel truly able to express himself.

In Ein Umweg Manuel Cuendias's increased apperceptivity is mirrored in his steadily growing command of the German tongue. Though resident in Austria for many years, he had never brought himself to learn the language, but after his mystic experiences high up on the Schneeberg a change comes over him. For years his dreams had been obsessed with the figure of Hanna, he calling out to her in Spanish and she replying "in ihrer ihm kaum verständlichen Sprache".²⁴¹ Since the chamois hunt, however, these dreams have become less oppressive, they are no longer dark and despairing:

Mit diesen Träumen stand in einem, man kann wohl sagen, leicht begreiflichen Zusammenhange sein durch Jahre gehegter Wunsch, das Deutsche zu erlernen. 242

His subconscious dreams have thus always pointed the way he must take if his basic desires are to be fulfilled, but at a waking level this desire to learn German has always come up against a barrier -

der Träumende liebte, der Wache haßte die Sprache. 243

These inhibitions disappear after his return to Vienna from his stay in the mountains, and he decides to hire someone to teach him German. As soon as this teacher enters the room, Cuendias knows -

und es war wie ein Ruf aus einer ihm unbekannten und doch wirksamen Region seiner eigenen Seele -,

241 U 85.

242 U 85.

243 U 86.

daß der helle Tag jetzt erst an ihn wieder
herandringen konnte. 244

The teacher proves to be excellent and Cuendias a very receptive pupil. Before long he is reading German texts, with one in particular making a very profound impression upon him. The passage is from a work by Theophrast von Hohenheim (Paracelsus) and, although belonging to a larger tract on suicide and despair, is more particularly concerned with the correct use of language. The author is firmly opposed to all bombast, oratory or rhetoric, favouring the clear, sparing use of words which go straight to the heart of the matter without further ado. Cuendias is forced to compare this attitude with the inflated verbiage which is customary within his own social circle; and the realization of its empty futility is quite a new experience for him -

ihm aber schien, als eröffne sich jetzt, von
seitwärts und inwärts mit seltsamer Helligkeit
ihn streifend, wie durch einen Schlitz der
Ausblick in eine neue Welt. 245

In Die Strudlhofstiege Melzer's spiritual progress, the development of his "Zivilverstand", is marked by a change which takes place in his use of language. During the course of a conversation with Stangeler, he proffers some small observation of his own concerning the state of marriage, and when this is queried by Stangeler, he sticks to his original contention. Despite its apparent triviality, this is an important moment in Melzer's life. He is surprised at his own ability to pass an independent comment, and this surprise is shared by Doderer in one of the narrator's many intrusions, which in some respects

244 U 110.

245 U 114.

mar this novel:

Er wunderte sich (genau über das gleiche wie wir: denn zweifellos attrapieren wir ihn hier zum ersten Male dabei, daß er eigentlich etwas sagt, einer Meinung allgemeiner Art Ausdruck verleiht, sozusagen theoretisch redend - hatte hier der neue Zivilverstand bereits die Wortgrenze überschritten?)...Und zugleich wußte er - vielleicht zum ersten Male im Leben - von eigenen Worten, daß sie durchaus seine eigenen waren und nicht sozusagen Zitate, wie die Aussprüche des E. P., oder überhaupt nur nachgeahmte und berauschende Bewegungen, wie jene Meinungen beim Ausbruch des Krieges 1914 in der Offiziersmesse von Trnowo an der Jelesnitza: sozusagen sprachliche Schnäpse. 246

It is almost as if Melzer's language leads an existence of its own, divorced from the man who produces the sounds. Melzer also realizes this at times, yet he knows too that it represents an expression of some deeper part of himself:

Er verwunderte sich zugleich über die eigenen Worte: die ihn gleichwohl nicht im eigentlichen Sinne befremdeten; weder ein Zitat noch von irgendwo anonym angeflogen: sondern von tief rückwärts her, aus ihm selbst trat da eine neue Substanz in den sprechenden Mund, selbständig gleichsam gegenüber dem Geflechte des Nervösen, dem Splint der Stunde: wie aus dem Kernholz vielmehr der eigenen Lage geschnitten. 247

Melzer gives proof of the change which has come over his way of thought and speech by his pertinent comments regarding the apparently split personality of Editha Pastré who, as we know, is secretly masquerading, together with her twin sister, as one single person. As usual, Melzer is rather surprised at his own perspicacity, and it seems to him -

als zöge ihn die Sprache, die er fand, hinter sich

246 S 677.

247 S 803f.

her und in ein neues Leben hinüber: die Sprache stand vor seinem Munde, schwebte voran, und er folgte nach. 248

The connection between the use of language and the act of "Menschwerdung", the new life after a second birth, is here made quite explicit. Melzer's powers of speech are even considered by Doderer to be his "neuestes und fortschrittlichstes Organ".²⁴⁹

The gradual approach towards "Menschwerdung" of Leonhard Kakabsa in Die Dämonen is similarly underlined by a significant change in his personal language, prompted, to begin with, by his acquisition of a Latin primer, by means of which he makes his first forays into a language outside his native Viennese dialect. This brings him to a fuller realization of the power of a "pure" German, untinged by local dialect, a language of universal application over a vast area. Talking with the bookseller Fiedler, from whom he had bought his Latin primer, Kakabsa attempts to use a new, non-dialectal construction beginning "Es ist zu beweisen, daß...",²⁵⁰ a turn of phrase far removed from his habitual Brigittenau patois. After a false start, he finally achieves this "Bauch-Aufschwung in die deutsche Grammatik".²⁵¹ The effort involved in doing so exhausts him, however:

Er fühlte sich nun gänzlich erschöpft. Am Rande: bei allem hatte natürlich der Dialekt seiner Vorstadt durchgeklungen. Aber er hatte zum erstenmal im Leben gesprochen. Allerdings ohne sich dieses biographischen Abschnittes bewußt

248 S 763.

249 S 763.

250 D 161.

251 D 161.

zu sein. 252

Only at the very end of his life does Conrad Castiletz break through to such a truly personal manner of speaking, whereas Kakabsa is, from a relatively early stage, able to express himself in a valid, personal way which is the stamp of an apperceptive man. After a peculiarly vivid dream, inspired by the Latin primer, Kakabsa awakes to find himself mouthing the words:

Der Optativ (Wunschform) zieht jeden Satz in's Konjunktivische... 253

It finally becomes clear to him that this language is not the same as he received at his mother's knee, nor is it the language of his social environment:

Es war nicht lateinisch. Es war aber auch nicht die eigentliche Muttersprache, die von der Mutter gelernte Sprache. Leonhard erkannte tief erstaunt, daß er im stillen schon seit längerer Zeit nur mehr in jener neuen Sprache gelesen hatte (wobei er manchmal die Lippen bewegte). Es war sein innerer Sprachgebrauch geworden. Nun träumte er schon so. Nun flüsterte er schon so nach dem Erwachen vor sich hin. Die innre Sprache stand an der Schwelle der äußeren. 254

This process Doderer calls -

jenes Überschreiten der Dialekt-Grenze, womit, wenigstens im mittleren Europa, jedes eigentliche Leben des Geistes beginnt. 255

Kakabsa is now a fully autonomous individual, thinking for himself and speaking in such a way as to be always comprehensible anywhere within the German-speaking area; his mode of speech is a reflection of the objectivity of

252 D 161f.

253 D 531.

254 D 531.

255 D 532.

thought and expression which always characterizes the apperceptive person.

D) The language and situations of "Apperzeption" and "Menschwerdung".

In a previous chapter we saw how Doderer employs situations and metaphors suggesting darkness and constriction to characterize the life of the individual trapped in a state of second reality. Similarly, when describing the passage of an individual towards a state of apperceptive awareness and "Menschwerdung", Doderer consistently uses language and situations which negate those thematic and linguistic devices employed to denote the deperceptive state. Whereas the individual had previously been portrayed as trapped and "in the dark", both literally and metaphorically speaking, we now find that the situations in which he finds himself, and also the language used to describe them, suggest light and liberty. This serves to underline the sense of freedom inherent in Doderer's concept of "Apperzeption".

As usual, even in an early work such as Die Bresche we shall note the diametrical opposition of light and dark to signify those states which Doderer later came to define as "Apperzeption" and "Apperzeptions-Verweigerung". At the start of the work, prior to the shattering experiences which bring about his new insight and awareness, Jan Herzka goes into a bookshop where he buys two volumes, one of which is a present for his mistress Magdalena Güllich. This book is -

tabakbraunes Leder mit goldenen Blümchen, im Stile
den Arbeiten des Clovis Eve nachgebildet, zart
und edel. 256

The other book, the fateful "Passional" with its illustrations of witch torture and other medieval horrors, is for Herzka himself. As he comes out of the shop and on to the street, he weighs the two books in his hands, Güllich's volume light, the "Passional" heavy -

und das war für einen Augenblick wirklich so als wäge er zwei Seiten seines eigenen Wesens gegeneinander ab. 257

Significantly, the "Passional" appears to him to represent "Halbschatten"²⁵⁸ whereas the other book, with which he would prefer to identify himself, is like -

ein reiner sonnenklarer Morgen im Grünen mit kühler Frische; ein Bad im klaren Wasser. 259

The "Passional" acts as a decisive catalyst in the process of Herzka's "Menschwerdung", spurring him forward to the assault upon Güllich which finally frees him from the shackles of his "Befangenheit". Afterwards, he spends the night floating aimlessly downstream in an open boat with the determining event of his "zweite Geburt" behind him. On awakening he finds everything bright around him, for he has emerged from the darkness of night and his own "second reality" into the light of day and a new apperceptivity:

Der Sonnenschein überdeckte ihn ganz von oben, brach wie eine Flut über seinen Kopf und lag als warmer gewichtloser Mantel um die Schultern. 260

In Ein Mord den jeder begeht the tunnel where Louison Veik was killed also serves as one of the chief symbols of Castiletz's deperceptivity. At the end of the novel, after he has finally broken through to a state of apperceptivity, the wise Hohenlocher informs Castiletz

257 B 13.

258 B 13.

259 B 13.

260 B 50.

that he has at last emerged from the dark night of the tunnel:

Sie trieben durch den toten Gesteinsberg des Daseins einen Stollen hinter der vermeintlichen Schuld eines anderen her. Der Erweis jedoch, daß dieser Stollen genau richtig vorgetrieben war, ist dadurch erbracht, daß Sie drüben und auf der anderen Seite beim Treten aus der Nacht sich selber in der lichten Weite Ihrer Bohrung stehen sahen. 261

Ein Umweg begins with the account of Paul Brandter's first execution day when, to begin with, he dispassionately accepts his fate as a just one. With the approach of death, however, he quickly loses this apperceptive outlook. The growth of Brandter's "Verdummung" is then contrasted with the weather conditions, for whereas above him there shines the "blasse Himmel des Hochsommers", his deperceptivity now drives him into the "Dunkelheit seines Innern".²⁶² The growth of Manuel Cuendias's apperceptivity, on the other hand, is underlined by the arrival of the dawn as he sits high up in the mountains whilst taking part in a chamois hunt. The coming of daylight symbolizes the receptive frame of Cuendias's mind at that moment. He is moving away from a state of spiritual darkness into one of light, just as night gives way to day.

During the daytime, Julius Zihal, the chief figure of Die erleuchteten Fenster, is well on the way to becoming truly apperceptive. For example, as he walks down the road he is able to recognize for the first time in his life "die eigene Befangenheit und Gefangenheit".²⁶³ As night falls, however, this apperceptivity goes into temporary eclipse and -

261 M 364.

262 U 8.

263 EF 123.

er landete wieder auf der Ebene, von welcher er
eben aufgestiegen war. 264

He even resumes the nocturnal spying operations which are the hallmark of his deperceptive outlook on life. Zihal's gradual escape from, and occasional relapse into "zweite Wirklichkeit" is therefore underlined by Doderer's use of lightness to suggest positive developments and darkness to represent the unhealthy elements in Zihal's character. For instance, a major advance in his spiritual development comes with the realization that the "Dienstpragmatik", the only book he ever reads, has exerted a determining influence upon his whole life and actions -

die hergestellte unmittelbare Beziehung zwischen
seinem Leben und seinem Buche war für ihn
selbstverständlich geworden. 265

Even the elements respond to this sudden step forward in his state of self-knowledge, for:

Wenige Augenblicke später legte sich schon ein
Sonnenstab wie gezielt durch's Fenster und berührte
das aufgeschlagene Buch, als vordringende Spitze
eines goldgelben Keils, der bald breiter in das
Zimmer trat. 266

The prevailing rain and drabness disappear and spring arrives, itself a symbol for Zihal's rebirth in a state of apperceptive awareness. The image used to describe him at this moment is very significant:

Der Amtsrat wurde ausgehoben wie ein Maulwurf,
ans Licht geschnellt. 267

Here once again the language employed to denote Zihal's

264 EF 123.

265 EF 134.

266 EF 137.

267 EF 138.

new condition represents the transition from darkness into light. At the final moment of his "Menschwerdung" Zihal's first movement is directly to the switch where he turns on the electric light; where previously he had crawled around furtively in the stygian gloom of his unlit flat, he is now able to bear the brightness of the light:

Dann richtete er sich unverletzt in ganzer Größe auf und tat die ersten Schritte einer neuen Person: zum Lichtschalter.

Es wurde also Licht. 268

These last words have a very religious ring, reminiscent of the lines in the book of Genesis where God says "'Let there be light': and there was light". Light is one of the great religious symbols, for it is good, dispelling the darkness of chaos and evil. For Doderer it is "die appetitlichste Sache in der ganzen Welt",²⁶⁹ and its function in his works can surely be regarded as a secular variant of the biblical symbol. Moreover, as we know from the examination of "Menschwerdung", Doderer not infrequently uses language with religious overtones to denote the rebirth of the individual out of the blindness of his life in second reality.

In Die Strudlhofstiege Etelka Stangler marries the diplomat Pista Grauermann although she feels no particular love for him. Shortly after her wedding she becomes aware that it is Robby Fraunholzer, himself a married man, whom she really loves. Until this point she has been living in a "zweite Wirklichkeit", but now she is -

der Wirklichkeit unvermutet und erstmalig gegenübergestellt. 270

268 EF 182.

269 EF 114.

270 S 153.

The image Doderer chooses to underline this sudden development is very significant, fitting in perfectly with the scheme which we have already recognized in these instances. The new realization and awareness have the same effect upon her as the "Oktobersonne" which drives away the "gelagerten Nebel".²⁷¹ Again in Die Strudlhofstiege, just as Zihal's "Menschwerdung" is symbolically underlined by his switching on the light, so too the growth of Melzer's apperceptivity is symbolically illustrated when he comes home from an illuminating weekend at the Stangler's villa near the Rax alps. He notices a change in his room:

Hier war Licht. Neues Licht, bisher in diesem Raum nicht gesehenes. 272

This has all been arranged by E. P. and his wife subsequent to an earlier conversation with Melzer, where the latter's "Zivilverstand" (i.e. his powers of apperception) had begun to make itself obvious.²⁷³ The couple have left behind the cryptically-worded card:

Herr und Frau E.P.
haben sich erlaubt, bei Ihnen, Herr Major,
Licht zu verbreiten. 274

However, Melzer is not yet quite ready to appreciate the lamp, although he is of course grateful for the gift:

Unterhalb der inneren Oberfläche aber herrschte, was den neuen Beleuchtungskörper betraf, ein Zustand, dem ganz andere äußere Handlungen entsprochen hätten, etwa: einen Stuhl so neben den Kamin an die Wand zu stellen, daß die Kerze weniger sichtbar würde... Oder aber, um's kurz zu machen: den Wandarm mit irgend etwas zu verhüllen, mit einem Seidentuch etwa. 275

271 S 153.

272 S 557.

273 S 334f.

274 S 558

275 S 673.

Nevertheless, this reaction marks a great advance upon Melzer's former state. We will perhaps remember an earlier occasion when he suddenly, and for no apparent reason, imagines how it would be if he were to come home one night into his darkened room and discover a light installed which had not previously been there:

Dieses Bild war ihm schlechthin gräßlich. Es bedeutete Warnung, es bedeutete Ernst, Gefahr, fast schon Nähe des Tods. 276

Because he is still the "Krebs Melzerich" who in his deperceptive way likes to hide under stones, he cannot bear the light, which is Doderer's way of implying that he still has a long way to go on the road to apperceptivity. As his awareness increases, however, so too do his appreciation of light. Subsequent to a conversation with René Stangler on the Strudlhofstiege he remains standing there alone:

In das Gemisch aus dem Mondschein und dem elektrischen Lichte fühlte Melzer geradezu die zerbrochene Stelle jenes Walles und Ringes starren, hinter welche er nun seit Monaten lebte. 277

Just as E. P. and his wife had brought him the lamp to symbolize the growth of his awareness, so too Melzer himself feels that a light has been set up within him:

Plötzlich spürte er's, das quälende Licht im Innern, daran er schon sich zu gewöhnen begann seit einigen Tagen; aber nun erinnerte er sich, wie das gewesen war: ohne diesem zu leben. 278

276 S 327.

277 S 694.

278 S 712. In equating light with the positive aspects of a character's development Doderer is, of course, conforming to the traditional use of light as a symbol representing life itself. As Elisabeth Frenzel says in her book Stoff-, Motiv- und Symbolforschung, Stuttgart 1963, p. 74f.:

This schematic division of light and dark to symbolize apperception and deperception is also found in Doderer's last finished novel, Die Wasserfälle von Slunj.

Chwostik, a true "Menschgewordener", decides that the time has come for him to find another house -

er würde im kommenden Jahre in einem neueren
lichteren Hause wohnen. 279

His old house in the Adamsgasse, part of which is used by prostitutes plying their nocturnal trade, is too closely associated in his mind with his former mode of life, his deperceptive "Vorleben". As we might expect from our knowledge of Doderer's symbolism, this old house is a dark and dingy place, constricted in area and with the added horror of a quite grotesque concierge, Frau Wewerka. For Doderer, the "Hausmeister" is the epitome of those living in second reality, for tucked away in their basement flats they are condemned to remain "auf troglodytischer Stufe".²⁸⁰ Chwostik's new home, on the other hand, is not only light and airy, but even the concierge is, quite exceptionally, a reasonable human being.

Closely connected with the notion of light and apperceptivity is that of a person's powers of sight. Just as the deperceptive person is considered, metaphorically speaking, to be blind, so too the apperceptive individual is regarded as the one who sees

Das Symbol des Lichts, seit der griechischen Antike gleichbedeutend mit Leben und allem, was Rettung, Heil und Freude bringt, kann schwerlich gegensätzliche Vorstellungen erwecken; die Bedeutung kann nur auf geistiges Licht und Heil, auf Erkenntnis übertragen werden.

279 WvS 45.

280 R 113.

things as they really are. This notion is expounded theoretically in Tangenten:

Aber die Apperzeptivität ist und bleibt auch hier ein Turm in der Schlacht innerhalb des eigenen Busens und, was mir fast mehr noch sagen will, ein Turm des scharfen Auslugs und der klaren Aussicht auch im endlosen Geplänkel der kleinen Malaisen und all ihrer Verdüsterungen. Man mag halt sehen was immer es sei, das Desperateste,...und noch einmal schlimmer: das Genierendste - wenn nur die Apperzeptivität sich aus uns nicht hinausdrängen läßt und ihr Auge offen bleibt im Getümmel und wenigstens ihre Poren offen bleiben im Rausch oder in der Dumpfheit: dann weicht der Boden der Wirklichkeit nicht unter uns und letzten Endes entschädigt uns das Sehen als solches für alle Schrecken dessen, was wir sahn. Das sind die glücklichen Augen, von denen Goethe seinen Lynkeus singen läßt. Und so wird 'die Person bewahrt'. 281

If only we are prepared to make the effort to apperceive, then, so Doderer believes, we shall live -

in einer gut sichtbaren Welt, die uns zeigt, was wir brauchen, auch in ihrem stofflichsten Tumult. 282

As is so often the case with Doderer, this notion is found even in his earliest works. In Die Bresche, for example, after Slobedeff has explained to Herzka the precise nature of what has befallen him, we discover an early formulation of the thoughts from Tangenten quoted above:

"Denn Sie gingen mit verbundenen Augen in die Hölle"..."Dabei aber Jan, gehen Sie nun offenen Auges und immer wieder durch die Hölle ihres Schwankens und Fallens!!" 283

281 T 352f.

282 T 217.

283 B 66/72.

In the Divertimento No 2, written late in 1925, this notion is dramatically transformed into the crucial event of the whole story. Viktoria, the chief character of the work, is born blind, but upon reaching an apperceptive outlook on life she suddenly gains the power of sight previously denied to her.

In Ein Mord den jeder begeht, as Castiletz believes himself to be closing in on the murderer of Louison Veik (in reality, as he comes closer to discovering the truth about himself), he goes around -

mit dem dumpfen Gefühle der Möglichkeit, neue Augen zu bekommen, die er jetzt aber noch nicht hatte. 284

On meeting Botulitzky in the Berlin Underground, Castiletz finds that his eyesight has somehow improved, a development which symbolizes the increase in his powers of apperceptivity during the course of his investigations:

Zudem empfand Conrad - ...daß er nun schon seit einer geraumen Weile schärfer sah, ja, einfach mehr sah als früher. 285

Similarly in Die Strudlhofstiege, René Stangler is described as being blind prior to his "Menschwerdung".²⁸⁶ Scolander, on the other hand, a portrait of Doderer's revered teacher Albert Paris Gütersloh and a model of apperceptivity, is just the opposite:

Jene Augen waren die Präsenz selbst. Es waren große, weit geöffnete, leere und gut durchlüftete Doppel-Stollen der Apperzeption, durch welche, was gesehen wurde, sich glatt und gänzlich unverändert, wie es eben war, in's Mahlwerk des Denkens ergoß. 287

284 M 329.

285 M 341.

286 S 339. "René war blind".

287 D 1159.

As far as Doderer is concerned there can thus be no doubt whatever as to the advantages arising from clear-sighted apperceptivity:

Bleibt jedoch das Auge schmerzhaft offen, so trägt man sein persönliches und zukömmliches Kreuz, welches, hat man nur den Mut dazu, ein Glück ist, verglichen mit der maulwurfsartigen Geschäftigkeit, die den Feigen und kopfüber hinab in die Blindheit Fahrennden antreibt, sich immerzu in neue Vorwände zu vergraben und einzuwühlen, daß er nur nicht das Licht sehe und sich selbst darin in seiner traurigen und geistesuntreuen Gestalt. 288

Also closely connected with the notion of eyes and apperceptivity is the symbolic significance which Doderer attributes to windows. As Dietrich Weber points out,²⁸⁹ the window is a place where reality becomes complete, for there is a meeting of "inner" and "outer" as the individual looks out and in turn is affected by what he sees. The window is thus a symbol of "grenzenloser Apperzeption...und zugleich der Ort des Hereinscheins der Transzendenz".²⁹⁰ Because it forms the meeting point of "inner" and "outer" the window can, therefore, be regarded as in some way representing the necessary bridge between the two spheres. Moreover, in the Repertorium Doderer does, in fact, talk about "Türen und Fenster der Apperceptivität".²⁹¹

When examining the course of events in the early fragment Jutta Bamberger we shall observe that there is a period in Jutta's life where everything suddenly goes wrong at about the same time. Her favourite brother leaves home, disgusted by the society in which he lives;

288 T 13.

289 DW 42.

290 DW 42.

291 R 212.

Jutta finds herself the object of obscene advances on the part of her lecherous uncle Joris, and to make matters worse she can see the end of her love affair with Jekaterina to be fast approaching. However, she refuses to let any of this depress her, and having pulled herself together during the course of a night, she notices a change in the weather which we, the readers, must surely accept as symbolic. Previously wet and dreary, it now becomes bright and sunny. Jutta is "neugeboren",²⁹² and going to the window she opens it to breathe in the fresh morning air. Her action here underlines the receptive state she is now in, for the window can be regarded as a sort of "Bresche", letting in the light of a new awareness of life -

(sie) ahnt, was ihr dieser Tag bringt, der nach
endlosem Regen wieder einmal mit Sonne und Blau
aufrückt. 293

Again, in the Divertimento No 3 the widowed physicist Professor Wittassek senses a heightened awareness of his late wife as he sits in front of a window at night:

Diese Glaswand, Einfallstor heller Fernen über
Tag: konnte sie nicht auch ein Tor sein für
unendlich Fernes, das aus gestirnter Nacht
flimmernd ihm wiederkehrte? 294

Even in such early works as these we can thus recognize elements of style and imagery which are to characterize Doderer's work right through to the end of his life. As we shall see in the course of this chapter, he constantly associates rooms, and the appurtenances of rooms such as doors, floors and windows with the attainment of personal apperceptivity. For example, we

292 JB 179.

293 JB 179.

294 E 75.

find in Ein Mord den jeder begeht the episode where Castiletz stands at his bedroom window and impassively watches the death by suicide of a man who not long previously had unsuccessfully appealed to him for help. Although Castiletz had failed to respond to this desperate plea, he instinctively knows that he should have acted otherwise. We realize this from his gestures at the window which suggest that he is trying, albeit without success, to break down the barrier which cuts him off from meaningful contact with other people:

Kokosch trat von einem Bein auf das andere, griff mit der Hand an die Fensterscheibe. 295

We shall also note the language used by Doderer when comparing Castiletz's type with those more spontaneous and receptive individuals who display -

im Grunde eine sehr feste und sichere Beziehung zum Dasein, und ihre eigene runde Philosophie, die ihnen erlaubt, bei höchst verschiedenen Fenstern ins Leben hineinzuschauen. 296

The growth in Castiletz's ability to apperceive is also closely linked with his taking up a reclining position on the Ottoman sofa, enjoying a drink and a smoke, and then allowing thoughts simply to drift into his mind. When this occurs:

295 M 40; It is striking how often Doderer shows death being observed through a window. In Die Dämonen the prostitute Anny Gräven watches Meisgeier shin up a drainpipe on his way to murder Hertha Plankl (D 595f.), whilst in Der Grenzwald Ernst von Rottenstein peers foolhardily through a window, in defiance of orders, to watch the execution of some Hungarian soldiers at the hands of the notorious Czech Legion. The villain of the piece, the evil Zienhammer, is deeply involved in this incident, the observation of which is eventually to cost Rottenstein his life at the hands of Zienhammer.

296 M 105.

Dann wollte es sich heben wie ein Deckel, der von einer gewissen Stelle an über seinem Leben lag. 297

As we have seen, the lid shutting down on a person is an image frequently employed by Doderer to suggest the constrictions associated with deperceptivity; as the lid is raised, therefore, we are invited to see an end to this negative outlook on life. Moreover, when this lifting of the lid takes place in Castiletz's life:

Dann geschah es nicht selten, daß ihm, während er hier auf der Ottomane ruhte, wieder das sich neigende Licht jenes Nachmittages ins Gefühl trat, als er ganz plötzlich aufgeföhren und dann durch das benachbarte Speisezimmer...geschritten war und dort das Fenster geöffnet hatte. 298

Castiletz's new receptivity was thus crystallized at the window. In his opening of the window we can recognize a symbolical ending to his "Apperzeptions-Verweigerung" as the light is allowed to flow in unimpeded.

In Ein Umweg, as Manuel Cuendias lets the events of the previous few months slowly filter through his mind, he is, significantly, to be found standing at a window:

Manuel...der ruhig und in seine Gedanken versunken durchs Fenster hinaussah. 299

It is a moment of apperceptive collection and recollection, and just as in a later episode high on the mountainside, where he is thought to have seen a "Tatzelwurm", Cuendias is very aware of living in the darkness of "Apperzeptions-Verweigerung". In a subsequent incident we again find Cuendias standing at

297 M 230.

298 M 230.

299 U 29.

a window, the bright winter sunshine illuminating the snow on the ground outside. However, it is only when the student Rudl Pleinacher appears to give him instruction in the German language that Cuendias admits to himself -

daß der helle Tag jetzt erst an ihn wieder
herandringen konnte. 300

The reason for this surely lies in Cuendias's conviction that only after he has mastered the German language will he achieve what he most desires and thus be able to come to terms with himself and with the course of his life as a whole. Throughout this novel we shall note a strong connection between the individual's powers of apperceptivity and his regard for language. It is surely significant that when Doderer describes the apperceptive Ines, the sister of Cuendias's friend Ignacio, he resorts to a simile involving a window. She is quiet and observant, the sort of person who always notices what is going on in the life around her -

wie etwa ein Gassentumult von einem Beschauer,
der ans Fenster seines stillen Zimmers getreten
ist. 301

Nevertheless, despite the examples quoted above, the novel which most obviously stresses the link between apperceptivity and windows is Die erleuchteten Fenster, subtitled Die Menschwerdung des Amtsrats Julius Zihal. It is in this work, too, that we find the first formulation of a notion which is later to appear in Die Dämonen, and which represents one of Doderer's most important statements on the significance of the window

300 U 110.

301 U 151.

in his novels:

Wer an das Fenster tritt, wie hier unser Amtsrat, der tritt unter sein Gestirn; und gewiß wäre auch diese ferne und glimmende Ansprache aus dem Dunkel zu deuten, wenn wir's nur vermöchten. 302

The window is thus a place where one's existence can suddenly take on a new meaning and find fuller expression if only one is prepared to follow the lead which comes from this two-way flow between the self and the external world. For Julius Zihal, of course, the window is inextricably bound up with his eventual breakthrough to apperceptivity and "Menschwerdung". When he first sits behind his telescope, peering avidly through the window, his outlook on life is totally deperceptive. Slowly, however, by means of the telescope, he is drawn out of himself and into contact with the world outside. The window provides, as it were, the point of contact between Zihal's subjective existence within his personal prison and life in the world outside. Before he can be considered a full human being, however, he must first come into meaningful contact with the world outside, and this occurs by means of the window and the telescope, which has become -

ein Körperteil, den er hervorgebracht hatte, ein Horn des Schicksals. Mit saugendem Zwang riß es den Amtsrat in sich hinein, und schleuderte ihn mit wirbelndem Zuge hinaus in die Weiten...Er war eine Brücke, die zwei Welten verband, eine Achse, um welche sie nun beide rotierten. 303

Mary K.'s isolated and monotonous existence in

302 EF 39. This passage is virtually identical with one found in Die Dämonen: "Wer an das Fenster tritt, der tritt hier unter sein Gestirn; und gewiß wäre auch diese ferne und glimmende Ansprache, aus dem Dunkel zu deuten, wenn wir's nur vermöchten." (D 20)

303 EF 158.

Die Strudlhofstiege is epitomized by the ceaseless flow of taxis which she can see arriving at their stance as she looks down from the window of her apartment.³⁰⁴ This window, however, also suggests to her a release from her confinement as she receives -

den Anruf, sich zu erheben, an's Fenster zu treten. 305

A little while later, she gets up -

einer Art Zwang folgend, und trat gegen das Fenster zu. 306

As Dietrich Weber says, "das Fenster ist der eigentlich existentielle Ort der Verwirklichung einer Person. Durch das Fenster wird die Brücke vom Innen ins Außen geschlagen. Mit dem Blick durch sein eigenes Fenster tritt der Mensch schon aus sich heraus, verwirklicht er seine Existenz".³⁰⁷ A window image is used, for example, to denote Melzer's heightened state of consciousness at the time of the bear hunt in Bosnia:

So fühlte sich Melzer heute bei diesem jagdlichen Erkundungsgang, dabei alles ringsum mit besonderer Klarheit und Schärfe in sich aufnehmend, wie wenn das Bild eines Gartens durch die frischgewaschene Fensterscheibe in's sonnige Zimmer fällt. 308

For a long while Melzer's life is characterized by fleeting moments approaching apperceptivity when, as Doderer puts it, he traverses his "Trópoi". That is to say, he works over in his mind the significance of events in his past life:

Ja, manches wäre einfach. Aber die Hand langt nicht hin, der Arm ist zu kurz. Die verflixten Trópoi.

304 S 13.

305 S 781.

306 S 828.

307 DW 42.

308 S 83.

Ganz wie hier, jetzt und heute, vor dem
grünspiegelnden Fenster. 309

Significantly, because Melzer lives in a state of
"zweite Wirklichkeit", the window is not open. He stands -

vor dem tiefen spiegelnden Grün der Jalousien,
hinter dem wieder geschlossenen Fenster. 310

When Melzer first meets Thea Rokitzer, the girl whom he
eventually marries, the deeply apperceptive Paula
Pichler at once weighs up the situation. She is
determined to match them off together, although she
realizes also the difficulties which she will encounter
from Melzer. She realizes that his bashfulness alone
will provide an obstacle harder to overcome than a metre-
thick wall, and she is also aware -

daß es unmöglich war, einer Seele, die durch solche
Fenster in die Welt blickte, diese kurzerhand -
einzuschlagen. 311

Nevertheless, although Melzer and Thea finally succeed
in coming together, it happens only after Melzer's
"Menschwerdung", which occurs when together with Thea
he saves Mary K.'s life after she has been knocked down
by a tram. Once the process of Melzer's "Menschwerdung"
is complete all the images used to signify Melzer's
incapsulation in a second reality suddenly disappear:

Das Innere Melzers wäre jetzt einem offenen Zimmer
zu vergleichen, in welchem man auch alle Türen der
Schränke und die Kommoden geöffnet hat und die
Fenster dazu. Keine Riegel knackten. Es waren
gar keine mehr vorhanden. Kaum Wände. 312

Whereas Melzer's view had previously been blocked by
Venetian blinds in front of closed windows, there is now

309 s 318.

310 s 324.

311 s 725.

312 s 854.

no obstacle at all to his apperception either of his own being or of the world in which he lives. He is at last a full human being.

Just as Doderer sees rays of light dispelling the darkness of a deperceptive outlook, so too in the process of "Menschwerdung" the constraint of "zweite Wirklichkeit" gives way to a sense of unrestricted freedom. In Die Bresche, for example, during the course of the dream which symbolically marks the arrival of Jan Herzka's "Menschwerdung" he steps out of the "Rinne" of his second reality "und sieht rundum den weiten Horizont".³¹³ This new-found freedom then takes on exaggerated proportions, showing that all mental constraints have disappeared. Here once again, Doderer portrays psychological events in spatial terms:

Jan ist schon weit, weit - er löst sich ganz auf,
verteilt sich, ist überall. 314

We are already acquainted with Doderer's maxim "Jede zweite Wirklichkeit muß platzen"; here it is as if Herzka's second reality has quite literally exploded, whowering fragments of him everywhere:

Er ist bei den Liebenden im Wald.
Er ist mit den Kaufleuten und Seeleuten auf ihren
Schiffen.
Er ist mit den Reitern in der Schlacht. 315

Jutta Bamberger has "eine markierte Vorliebe für weiten Ausblick",³¹⁶ indeed, a sign of apperceptiveness in general appears to be the presence of broad expansive landscapes and views. Both Chwostik's new room in Die Wasserfälle von Slunj and Ventruba's room in

313 B 45.

314 B 46.

315 B 46.

316 JB 101.

Der Grenzwald³¹⁷ share this characteristic, as does also Geyrenhoff's attic flat in Die Dämonen.

As we have remarked, Conrad Castiletz's new apperceptiveness is associated with his relaxation on the Ottoman sofa accompanied by the enjoyment of alcohol and tobacco, pleasures which he had previously eschewed. The gradual process taking place within him is further underlined by the use of language suggesting freedom rather than constraint:

Ja, Conrad hatte es nun ganz erlernt, sich hier von der Ottomane aus in aller Ruhe sozusagen ringweise zu entfalten. 318

At the end of the novel, when Castiletz lies dead, the final words of the book take up again a motif, that of sails on the horizon, which until then had been used solely in the context of Castiletz's mother.³¹⁹ Now that he has joined her in death he is at last free, having eventually fulfilled himself by achieving a state of complete self-knowledge. The landscape description which closes the novel thus reflects the freedom which Castiletz has now found:

In der Leere des Himmelsrandes zerflossen und entschwanden einige ganz erstaunliche Gebilde, aufgekrauste Windwolken, wie Segel unter dem Horizont. 320

Similarly, after the final revelation of René Stangeler's "Menschwerdung" in Schloß Neudegg, he too has the impression of greater freedom, of "Umsicht" and of the lifting of a restriction both within himself and in his relationship to the world outside. Having completed his

³¹⁷ G 13.

³¹⁸ M 229.

³¹⁹ M 11/43/99.

³²⁰ M 371.

examination of the medieval manuscripts he takes a short nap, and then goes into the library :

Aber jetzt flügelte der Bibliotheksraum auf, mit einem elektrisch-blauen Blitz von dem Behänge rückwärts; er entbreitete sich, dieser Raum, wie Schwingen, die sich öffnen.

René blieb vor den großen Fenstern und der Fernsicht stehen. Das durchaus Romanhafte der Lage, in welcher er sich jetzt und hier befand, war ihm bewußt: doch lief er nicht staunend und gierig dahinter her; sondern er umfaßte es; in aller Ruhe, und sogar nicht ohne Kraft. Die Situation war sein, im höchsten Grade: es war die seine. Innen und Außen fügten sich ineinander zu einem festen Gelenk. 321

From this passage we can know with certainty that Stangeler is now a complete human being, for his life is now characterized by the familiar interaction of "Innen" and "Außen". Typically, Stangeler is positioned at a window, and as he gazes out the newly won sense of liberty within him is reflected not only in the sudden expansion of the room in which he is standing but also by the constitution of the landscape itself. Nevertheless, clear as Doderer's intentions may be in the above passage, probably the clearest expression of all of the liberating effect of "Menschwerdung" is found not here but in the symbolic events at the end of the short story Die Lerche (1947). After a silly argument with her mother's friend, Mary decides to perform a good deed to make up for what she considers to have been a faux pas. Walking past a pet shop she sees a lark in a cage, buys it, and takes it to a nearby park in order to set it free. Although she has certainly helped the poor creature, the one who is truly liberated as the lark soars up into the sky is Mary herself. Cooped up in its little cage the bird had been nothing more than a representation of her own

predicament, and in giving the lark its freedom Mary has in effect freed herself -

denn eigentlich hatte der entschwindende Vogel
sie selbst aus einem Käfig entlassen. 322

A further motif closely associated with the notion of liberation through the process of apperception and "Menschwerdung" is the constantly recurring image of a character who is "aus den Angeln gehoben". As we have seen, enclosed spaces and a sense of confinement generally characterize the condition of "zweite Wirklichkeit", and in this image of the hinges Doderer further develops his metaphoric use of doors and windows. When the individual has been lifted off his hinges, all constraint disappears and the light of apperception can flood in through doors and windows which were previously barred.

Following his attack upon Magdalena Güllich, we find that Jan Herzka is described as being "aus den Angeln gehoben",³²³ whilst in Das letzte Abenteuer we discover that after his revealing conversation with the Marschall, Gauvain -

empfang seinen Leib wie eine aus den Angeln
gehobene Tür, die nur leichthin am Pfosten lehnt.
Er fiel unsicher hinaus in die Fülle der Sonne. 324

The connection between this image and the act of "Menschwerdung" is made explicit in a passage in Ein Mord den jeder begeht where Hohenlocher explains to Conrad Castiletz the process of "Menschwerdung" as he conceives of it. Being Doderer's personal mouthpiece in the novel, his words thus provide a vital clue to Doderer's own conception of this life-transforming event:

322 PdL 188.

323 B 18.

324 USS 156.

Es enthält wohl jeder Charakter einen vom Schöpfer tief eingebauten absichtlichen Konstruktionsfehler in seiner Mechanik, als die größte Gefahr, aber auch die größte Möglichkeit für das Leben des Trägers, letzteres etwa so, daß einer nur diese Stelle zu entdecken braucht, um damit auch schon seinen ganzen übrigen Charakter aus den Angeln heben zu können, ihn aufzuheben, und völlig frei zu werden. 325

Just as Doderer's chief aim in so many of his novels is the portrayal of individual "Menschwerdung", so too his purpose in writing his diaries is, to a large extent, to work his way towards a fuller understanding of the world and his own position in it. Here once more, the image of the hinges occurs:

Sei dem wie immer: nur ein Journal, welches zerstörend alles Festgelegte immer wieder unterwäscht, wird mir dienen können, in Augenblicken, die mit sprachlichen Mitteln jede Tür, die sich da schon schließen wollte, aus den Angeln heben: so daß man überall durchsehen könne und der Wind durch alle Zimmer pfeife. 326

A few months later, Doderer states quite simply:

Aus den Angeln zu heben, mit den Haspen in die Angeln zu hängen: wozu denn sonst hab' ich gelebt. 327

Poetically, he sums up his thoughts behind this image in the fifth section of the poem Biarritz:

Und ich lös' schon gerne mich auf in Details der
Erfahrung,
hielt ich mich früher zusamm', so scheint mir heute
die Wahrung
einer Person in deren Zerplatzung zu liegen. Häng'
außerhalb jener Angeln,

325 M 130.

326 T 659.

327 T 836.

und da kann mir der Blick auf das schwingende Tor
nicht mehr mangeln. 328

Arising from his dialectical view of reality, we find throughout all of Doderer's works a constant dualism. This is especially noticeable in the portrayal of "Menschwerdung", where repeatedly we note situations or images suggestive of freedom and captivity, darkness and light, height and depth, movement upwards or movement downwards. As was observed earlier, there is a certain religious colouring to Doderer's thoughts about "Menschwerdung", and it is not too fanciful, I believe, to see in this diametric opposition of rising and falling echoes of Christian beliefs concerning the descent into Hell followed subsequently by the Resurrection and Ascension. Of course, it is not wished to suggest that these views are presented by Doderer in as baldly schematic a way as this bare statement of the underlying idea would seem to infer. It is nevertheless a fact that to denote states of apperceptiveness Doderer frequently resorts to images and situations portraying height and upward movement, and these are quite consciously set in opposition to the situations representing depth in the portrayal of "zweite Wirklichkeit". Certainly, the association of height with apperceptiveness is found from a very early stage in Doderer's writings. In the Divertimento No 1, for instance, Adrian experiences a sudden intensification of his awareness and insight when seated high up in the gods at the opera. He feels -

als trenne ihn eine nur dünne Scheidewand
zuinnerst entzwei, die eigentliche Kammer seines
Lebens, das er zu führen hätte, verhüllend. 329

328 WiD 70.

329 E 11.

It is also interesting to observe already in this passage Doderer's subsequently characteristic use of walls and rooms to describe metaphorically a figure's mental constitution.

When considering Doderer's output as a whole, we shall discover that on numerous occasion during the process of "Menschwerdung" a character is portrayed as suffering a fall. Sometimes this fall is merely a metaphoric one, but at other times a figure is actually seen to lose his balance or footing and fall down. In this instance there would certainly seem to be a link in Doderer's mind between this notion of a "Sturz" and the imagery of the "doppelter Boden" examined in the previous chapter:

Aber jenseits, was ist's, während er geht, schon die Augustinerstraße entlang, immer aber wie in einer Wirklichkeit minderen Grades und auf einem doppelten Boden, dazwischen die eigentlich aufzubrechenden Räume lagen, daß man endlich durchfallen könne bis auf den eigenen gültigen Grund - jenseits, was ist's?! 330

We know that in many of its aspects Doderer's own life was typified by his notion of the "Umweg", and so too in the case of the "Sturz" one of the motifs used in his writings found its parallel in the life of the author. As we learn in Tangenten, Doderer himself suffered a very real fall:

Die zwanzigste Wiederkehr des Tages meiner Doktorpromotion zu feiern hatt' ich nichts. Dafür hab' ich einen paradoxen Fall getan, bei dem wohl leicht Genick und Glieder wären zu brechen gewesen: nämlich in unseren leeren Keller hinab. Jemand hatte die Falltür offen stehen lassen, ich bemerkt' es nicht, trat hinter mich und stürzte mit dem Oberkörper voraus rücklings hinunter. 331

330 D 204.

331 T 346.

Again in Tangenten, there occurs a passage which suggests that we all suffer such a fall, symbolic or real, as a natural part of the life process:

Keineswegs sich in irgendeiner Weise über dem Boden der Faktizität und des Natürlichen schwebend halten wollen, Auftrieb suchend voll Präntention: sondern fallen, und auf diesen Boden sich glatt hinlegen, fallen wie ein Herbstblatt, schaukelnd, ohne Widerstreben, der fallenden Tendenz des Lebens - wie Franz Blei es in einem Briefe an Gütersloh einmal genannt hat - gehorsam. Wir fallen, wir fallen alle, unausgesetzt. Nicht dies eigene Fallen zu negieren gilt es, sondern den Fall geschehen zu lassen, sich ablösend, ihn übersteigend. 332

If we now turn to examples found in the novels, we shall find that at one point in Die Bresche Jan Herzka is described as being "herausgefallen aus jedem Geleise".³³³ During the course of his revelatory dream he finds himself falling as the walls, symbolical of his deperceptivity, begin to crumble around him. As he falls, however, he learns to fly:

Aber auf einmal versteht er es zu fliegen. Er stößt sich mit den Fäusten kräftig durch die Luft vorwärts...Er steigt aus einer tiefen Rinne heraus in ein grünes, duftendes Wogen und sieht rundum den weiten Horizont. 334

Thus, even in this early work, and within a single passage, we find in a fully worked out form the notion of a fall and subsequent rise which we are to meet so often in Doderer's subsequent portrayal of "Menschwerdung". During the dream, Herzka's movement up and down is purely imaginary; however, before he meets his mentor Slobedeff the "Sturz" motif is translated into an actual situation

332 T 800.

333 B 24.

334 B 45.

within the narrative when Herzka leaps down from the goods train and lands on Slobedeff's back. Slobedeff it is, of course, who eventually lifts Herzka up once more to the heights of his "Menschwerdung", and this whole scene can be regarded as the external manifestation in Herzka's life of the series of images which have occurred in his symbolic dream.

In another early work, the short story Aimée, the narrator's sudden realization of Aimée's demonic and serpent-like nature comes as he works frantically to free the jammed safety valve which threatens his life. This new awareness is then marked by a fall which follows directly upon his success in freeing the valve -

und in dem Augenblicke, als jetzt donnernd ein
dicker Dampfstrahl gegen die Decke schoß, fiel
ich die ganze Leiter hinab bis auf den Boden. 335

Similarly in Das letzte Abenteuer the motif of the fall occurs at an important juncture in the growth of a figure's selfknowledge, although in this instance the fall represented is purely a metaphorical one. When Ruy de Fanez meets the dragon on the road to Montefal the encounter turns out to be the decisive moment in his "Menschwerdung", the "tertium intercedens" which determines the future course of his life. Looking into the monster's eyes he suddenly sees into his own self, and Doderer compares him with someone who has not lived in a house for very long and who suddenly discovers previously unsuspected rooms:

Er fiel und flog mit großer Schnelligkeit durch
diese ungekannten und ungenutzten Kammern
seiner Seele. 336

335 PdL 106.

336 Uss 131.

In Ein Umweg, the growth of Cuendias's apperceptivity is clearly accentuated by the physical surroundings in which the process occurs. When, for example, he is supposed by the local peasants to have come face to face with the dreaded "Tatzelwurm", he is in reality becoming aware of the real nature and course of his existence. Significantly, in view of Doderer's scheme, he is at this time seated high up on a mountainside, bathed in early morning sunlight. On his return to Vienna -

war's für Manuel, als sähe er diese (Stadt) zum
erstenmal. 337

The connection between sight and the individual's powers of apperceptivity has already been remarked upon, and this is underlined by Cuendias's position "auf der kahlen Höhe des Wienerberges"³³⁸ as he looks down on to the town below. As he does so -

berührte es ihn mit dem Zauberschlage einer
plötzlichen Entschleierung und dem Empfinden, als
hätte er in diesem Lande, dieser Gegend, dieser
Stadt dort unten gar nie gelebt. 339

The combination of an elevated position and the "Sturz" motif is to be seen very clearly in the circumstances of Paul Brandter's execution, where, on the second occasion, he finally submits himself to his destiny and dies willingly. At last acknowledging that this is his just reward, he arrives at a state of full apperceptivity. The position of the gallows, high up above the heads of the mob, is symbolic of the apperceptive state of his mind. He is -

auf der einsamen Sterbehöhe der Galgenleiter. 340

337 U 77.

338 U 78.

339 U 78.

340 U 277.

Although he thus comes to a fuller realization of himself high up on the gallows, it is here, too, that he is to fall, as the trap doors open up beneath him. For Cuendias also there is a final fall before he submits to his fate and thereby gains at last that fullness of apperceptivity which has for so long eluded him. Long before his death he realizes that his fascination for Hanna can have only one outcome, and it is significant that the language used here by Doderer is suggestive of rising and falling. If he can escape Hanna's influence, using Margret von Randegg as a sort of ladder, Cuendias will climb upwards -

aus den verschlungenen und lockenden Talen des Todes. 341

However, he is in no doubt as to what would happen were he to fall off this ladder -

stürzend würde er nimmer auf jener Ebene eines so lange und mühsam bewahrten und immer wieder errungenen Gleichgewichtes landen und bleiben können; sondern, den dünnen Spiegel durchschlagend, ins Verderben fahren, ja, am Felsengrunde des Lebens selbst zerschellen, wo dieses mit dem Tode nur mehr ein einziges, aderweis ineinander verwachsenes Gestein bildet. 342

However, Hanna represents Cuendias's fate just as surely as the gallows represent Paul Brandter's, and like Brandter, Cuendias eventually gives in to his destiny. This is accompanied by a physical fall, thereby making concrete a previously employed image. The attentive reader will soon realize, indeed, that this shifting of fact into metaphor and metaphor into fact is one of the stylistic devices most frequently employed by Doderer. Cuendias struggles virtually to the last moment against

341 U 145.

342 U 146.

the inevitable outcome of his destiny, but at the same time he is also ashamed of his own weakness in doing so. The messenger Herr von Landsgeb represents one last line of escape which Cuendias half-heartedly tries to grasp, and as his final despairing call to him goes unheard he becomes more conscious and more ashamed than ever of his weakness. He sinks down "in die Qual seiner Erniedrigung".³⁴³ Finally, he goes to see Hanna, as he must, but when he arrives at her home he sees her making love to his regimental trumpeter as he peers in furtively through the window. Here once more, the window plays a decisive role in determining a character's life, for the sight of this lovemaking is -

die letzte, die saussende Einfahrt in den tiefsten Schacht der Erniedrigung. 344

All further existence subsequently becomes impossible for him, and soon afterwards he meets his death at the hands of the returning Brandter, who mistakes him for the venial trumpeter:

Manuel sank ohne viel Geräusch zu Boden. 345

At the beginning of the fourth section of Ein Mord den jeder begeht Doderer says a few general words about the way in which "die überwiegende Mehrzahl der Menschen" pass their existence. Most of us, he declares, live in "des Lebens mittleren Stockwerken", with only a few people living "dauernd im Keller oder auf dem Dache".³⁴⁶ By this Doderer clearly means that most people go to neither extreme of apperceptivity or deperceptivity, the one symbolized by its elevated position, the other by its

343 U 260.

344 U 270.

345 U 273.

346 M 289.

subterranean nature. As Conrad Castiletz becomes increasingly apperceptive we read that he resembles someone who is standing -

auf dem Dache seines Lebens, ja, ganz wie jemand, der viele Jahre hindurch ein Haus bewohnt hat, jedoch zum erstenmal hinaufkommt und aus einer Luke schaut, Bekanntes aus solcher Höhe als neu betrachtend. 347

In order to reach these metaphorical heights, Castiletz first has to climb the "unmäßig steilen Abhang"³⁴⁸ of the cutting beside the railway tunnel where he has just found the earring, which itself is such a vital piece of evidence in his search for the killer of Louison Veik. As Dietrich Weber remarks, the "Bewegung nach aufwärts", in this instance undertaken by Castiletz, is a "ständiges Attribut der Menschwerdung".³⁴⁹ Léon Pujot, for example, in the story of that name, achieves his "Menschwerdung" by ejecting himself bodily away from his moving car and on to the moving train. He then brings the runaway to a halt and prevents a terrible accident. In Die Strudlhofstiege the image of the roof occurs in connection with the "Menschwerdung" of Melzer. We read:

Für Augenblicke war's Melzern so zu Mute, als schritte er wie auf einer Galerie über seinem sonstigen Leben, oder gleichsam auf dessen Dachfirst. 350

After his "Menschwerdung", Leonhard Kakabsa in Die Dämonen is described as being "auf dem Dache des Lebens".³⁵¹ Typically, this later becomes an actual situation within

347 M 263.

348 M 262.

349 DW 43.

350 S 532.

351 D 564.

the narrative structure of the work, for following a description of Kakabsa's new quarters in Prinz Croix's palace we read:

Die Sonne kam auf die Terrasse. Leonhard streckte sich ganz unbekleidet in ihrer Wärme. Die Häuser hinter dem Park waren nieder; ihn deckten die Baumwipfel. Hier, auf dem Dache, kam immer ein gleiches Gefühl: das einer mächtigen Aufwölbung unter ihm, als trüge ihn dieses große Haus jetzt übermächtig empor, anlaufend und sich hebend wie eine Woge. 352

In this passage, too, we cannot fail to notice the typical upward motion characteristic of "Menschwördung". Because the task of the writer is considered by Doderer to lie in the attainment of the greatest possible apperceptivity, it comes as no great surprise to find him using the image of the roof when formulating his thoughts about the writer's duties:

Auf dem Dache des Lebens: so muß der Schriftsteller sitzen am Morgen, ante lucem, und dem Aufgehen des Tags zusehen. 353

In addition, of course, the roof also fits in with the general pattern of images based on windows, doors and rooms employed so frequently by Doderer to describe the mental condition of his characters.

Although Julius Zihal in Die erleuchteten Fenster at first puts his new flat to bad use, we might suspect from the outset that everything will eventually turn out in his favour, knowing that besides possessing many windows his room is also in an elevated position, being situated on the fourth floor:

Man konnte in diesem Zimmer mit seinen Ausblicken nach zwei Seiten sich gleichsam ausgesetzt fühlen

352 D 1214.

353 R 215 (c.p. T 732).

wie in einer Luftgondel. 354

We can therefore see that Zihal spends his retirement in surroundings which are associated with "Menschwerdung" and apperceptivity rather than deperceptivity and "zweite Wirklichkeit". Before he is able to understand the significance of these heights, however, he must first fall from them. This he does, metaphorically, when he retires from his position as a senior civil servant:

Sie sagen: wenn ein Amtsrat erst ein Mensch werden muß, was anderes kann er vorher gewesen sein als ein Viech?

Ganz, als ob es, zum Beispiel, keine gefallenen Engel gäbe.

Dieser Engel fiel, als man ihn pensionierte. 355

He also falls, literally, at the crucial moment of his "Menschwerdung" when "inner" and "outer" are suddenly linked together in his realization that just as he spies on others, so someone is spying on him. His "Admiralsschiff totaler Ordnung"³⁵⁶ has been holed, and he slowly sinks to the ground. Much more spectacular is the final moment of his humanization when, whilst peering unsteadily through his new telescope, perched on a stool balanced precariously on top of a table, he is shocked out of his observations by a ring at the door and loses his balance:

Das Übrige war unvermeidlicher Sturz...Durch Sekunden tauchte unser Julius tief hinab in den chaotischen Urzustand, als wollte er noch einen letzten Anlauf nehmen zu seiner nun endgültigen Menschwerdung...Dann richtete er sich unverletzt in ganzer Größe auf und tat die ersten Schritte einer neuen Person: zum Lichtschalter. 357

354 EF 25.

355 EF 7.

356 EF 97.

357 EF 181f.

We have already remarked how in Die Dämonen the chronicler Geyrenhoff's room is light and airy, commanding broad views from its windows. These qualities are in themselves suggestive of a state of apperceptivity rather than deperceptivity, and what is more, this room is situated at the very top of the house, being part of an attic flat. As Doderer notes:

Man sitzt hoch über der Stadt. 358

What better position than that could the observer of a town hope for? Yet before attaining to this elevated, objective position, Geyrenhoff too must first suffer a fall. This is described in the chapter significantly entitled "Der Sturz vom Steckenpferd". Geyrenhoff's own particular hobby-horse is his deperceptive attempt to become the complete chronicler of his society by writing down events as they actually take place. This is an activity which he eventually realizes to be futile. He learns that before anything at all can be recorded with accuracy it must first have receded into the past, for otherwise the required objectivity will be lacking:

Ich war kein Chronist mehr. Meine Rolle als solcher war mit dem heutigen Sonntag ausgespielt. Ich war von meinem Steckenpferd gefallen. Dem Sturz folgte eine verhältnismäßige Leere. 359

In the case of René Stangeler's "Menschwerdung" too we shall find the typical dualism of "unten" and "oben". This is also pointed out by Ulrich Klein in a

358 D 8. The notion of an elevated room being associated with apperceptivity is also found in the very early Divertimento No 1 where Adrian, who in the course of his relationship with Rufina continually gains in apperceptivity, has a room at the top of a house with a view "hoch über Dächern" (E 22).

359 D 838f.

most valuable and instructive article.³⁶⁰ Stangeler's life in "zweite Wirklichkeit" comes to an end during his stay at Schloß Neudegg, and one immediate effect of his new-found apperceptiveness is his final realization of his fiancée Grete Siebenschein's true worth. They leave the catacombs together and climb up the tower from the top of which they enjoy panoramic views of the surrounding countryside. As the following passage shows, the symbolic nature of this ascent is not lost upon Stangeler:

Sie verließen die ernste Unterwelt, innerhalb deren sie ein so wenig passendes Benehmen gezeigt hatten, und stiegen langsam in die Höhe des Turms empor, auf dessen Plattform Grete noch nicht gewesen war.

Der Sommertag lag gewaltig da, kühlte und distanzierte sich zugleich durch die enormen Entfernungen, in welche man sah. Es war fast mehr geographisch als landschaftlich oder gar poetisch. Kein Ave-Läuten (vier Uhr nachmittags). Was in Stangeler vorging, hätte Kyrill Scolander wahrscheinlich als 'Gedärm-Symbolik' ironisiert. Wir nennen es 'unorthographisches Denken'. In der Tat war ihm zumute, als enthielte er die Hohlräume dieser Burg in sich, bis hinab zu den untersten Kavernen, und als wär' er hier aus den Tiefen der eigenen Leibeshöhle emporgestiegen, um nunmehr oben herauszuschauen. Die verhältnismäßige Wichtigkeit dieser Augenblicke und eine damit endgültig vollzogene Wendung wurde ihm freilich nicht bewußt. Nur etwa, daß sich zugleich hinter ihm die Sachen geschlossen hatten wie eine Wand. 361

At the end of Die Wasserfälle von Slunj the "Sturz" motif makes a final reappearance as Donald Clayton plunges over the waterfall to his early death. However, there is no "Menschwerdung" here, Clayton is unable to rise up from the abyss, for he had always been too remote from

³⁶⁰ Ulrich Klein: Die Rolle übertragenen Sprechens bei Heimito von Doderer, Wirkendes Wort 1969, 19, p. 326f.

³⁶¹ D 1054f. (c.p. D 752f)

the realities of life to make this possible. The end of Doderer's last completed novel thus marks a departure from the usual scheme where a fall from "zweite Wirklichkeit" is followed by an elevation into the sphere of "Menschwerdung". A new and pessimistic note has entered here into Doderer's work.

We noted previously that Doderer conceives of "Menschwerdung" as a "tertium intercedens", an "übergewaltiges Drittel" in the life of an individual, and that he means this intercession to be understood not merely in metaphorical but also in physical terms. The mental change which is the hallmark of "Menschwerdung" is thus often marked externally by an act of violence against those who are about to become full human beings. This naturally leads them to halt in their tracks and take stock of their situation. In so far as such catalytic intercessions come from outside, they typify Doderer's belief that "die Tiefe ist außen"; similarly, however, in that they have an effect upon the mental constitution of the individual they demonstrate that "Menschwerdung" is essentially a two-way process, the internal development of a figure being brought about by external forces. The violence of this external stimulus is certainly a marked feature of the process throughout Doderer's novels. In Die Bresche Jan Herzka commits an act of violence against his lover in order to achieve his breakthrough, yet the forces from outside which cause him to do this are themselves described in terms of an act of physical violence. At the start of the novel his "Menschwerdung" has not, of course, taken place. However, he is soon to be -

von der Wucht anderer Kräfte überlastet, so wie der Faustkämpfer, vom vollen Stoß getroffen, rücklings aus dem Ring und in die herumgespannten

Schnüre taumelt. 362

After his assault upon Güllich Herzka is described as being like an "offene Wunde",³⁶³ and in a way so typical of Doderer even at this early stage in his career as a writer the images of the boxer and the wound are then translated into a narrative situation within the novel. Herzka becomes involved in a fistfight³⁶⁴ and in making his getaway injures himself whilst clambering over some railings.³⁶⁵ In another very early work, the Divertimento No 5, Georg is only pushed into an apperceptive state after being run over by a bus, an incident which in some ways foreshadows the accident in Die Strudlhofstiege where Mary K. loses her leg. The accident represents the intercession in her life which brings about her "Menschwerdung", whilst in both Ein Mord den jeder begeht and Ein Umweg the humanization of the three major figures ends, paradoxically, in their violent deaths. Similarly, Imre von Gyurkicz in Die Dämonen is shot attempting to address the riotous mob outside the Justizpalast, whilst in Die Merowinger Childerich von Bartenbruch III is only dragged out of his "zweite Wirklichkeit" by the most extreme physical means; he is castrated, and his beard, the visible symbol of his potency, is cut off.

When describing the breakthrough to apperceptivity one of Doderer's favourite motifs, both metaphorically and thematically speaking, is that of the bow and arrow. This we can assume to have been largely inspired by Doderer's own passion for archery, witnessed by the

362 B 8.

363 B 24f.

364 B 25.

365 B 26.

photographs of him, bow in hand, in Meine neunzehn Lebensläufe. In Das letzte Abenteuer, for example, when the father-figure of the Marschall puts Gauvain on the road to "Menschwerdung", he describes the process in the following terms:

Aber, in welche Sache immer uns das Leben nun einmal hineingestellt hat: man muß sie führen. Man muß sehen, was sich dabei tun läßt. So gibt man dem nach Gottes Willen schon fliegenden Pfeil erst seine Spitze, in welchem seltsamen Kunststück sich aber, wie mir scheint, Würde und Wert des Menschen eigentlich erweisen. 366

Again in Ein Mord den jeder begeht, as Castiletz lies in bed beside his wife, the rather obvious thought suddenly occurs to him that it is none other than Louison's sister who is next to him. Nevertheless, the very idea "traf ihn wie ein Pfeil von der Zimmerdecke",³⁶⁷ just as had the recognition on an earlier occasion that the stories told to him by Anny about her affair with his father could all be lies.³⁶⁸ Although to the reader these sudden realizations may seem rather unremarkable, they are of considerable importance in tracing the growth of Castiletz's awareness.

As we have already observed, René Stangeler is in many respects a portrait of Doderer himself as a young man, a fact which is made very plain when comparing the descriptions of Stangeler in his arching garb with the previously mentioned photographs of Doderer. As always in Die Strudlhofstiege, Stangeler is in a confused state of mind over his relationship with Grete Siebenschein, who on this occasion has gone to stay in Paris for a

³⁶⁶ UsS 148. (c.p. S 690, T 417, Me 43 (used ironically) and WdD 207)

³⁶⁷ M 166.

³⁶⁸ M 98.

while. He has recently received his first letter from her, but in his typically undecided fashion he turns first to his bow and arrow with the letter still unread. He then climbs up the hill behind the villa, "diese Warte der Objektivität",³⁶⁹ although his present state of mind is far from being objective. Wrestling desperately with his problems he throws off his clothes, hoping somehow to shed his problems along with them. At bottom he is filled with hatred for Grete, and as he shoots at the target we can see that he subconsciously associates it with her:

Aber hier und diesmal ging es kaum um das
Bogenschießen und wenn, dann um einen einzigen
Schuß. 370

Amazingly, for in general his aim is poor, the shot is on target, and this frightens him. It is like -

die Anzeige von etwas Endgültigem, das er getan,
und ganz entfernt wie ein unversehens begangener
Mord. 371

Stangeler knows that there is much that is wrong between himself and Grete, yet there is no real danger of their association breaking up. Doderer's portrayal of this relationship may well have been influenced by his own stormy affair with Gusti Hasterlik, whom he eventually married, though the marriage soon ended in divorce. It would not perhaps be too fanciful to suggest that the deep insights which Doderer occasionally permits Stangeler to have into the nature of his relationship with Grete are inspired by hindsight on the author's part as he writes out the course of his early courtship. Moreover, the whole of Stangeler's

369 S 440.

370 S 441.

371 S 442.

complex association with Grete is portrayed in an extended metaphor based on the bow and arrow motif. It is important that Stangler first should find his way back into the past, and there rediscover his roots in the time before he knew Grete -

dorten sich zu befestigen und einzuschnappen wie in der Rast einer gespannten Armbrust, das erschien ihm jetzt als der einzige Weg einer wirklichen Rückkehr auch wieder zu ihr und gleichsam aus freien Stücken. 372

This he finally achieves after he has made love to Editha Pastré -

hier schnappte die Sehne ein, wie auf der Rast gespannter Armbrust...Grete galt der Pfeil, in den er selbst sich jetzt wie verwandelt fühlte. Sie galt es zu treffen. 373

It cannot, of course, have escaped Doderer that this phallic metaphor is merely a variation on the theme of Cupid, the bringer of love, who indeed appears, complete with bow, when Melzer and Thea Rokitzer discover their love for each other.³⁷⁴ In addition, the appearance of the motif at this juncture underlines once again Doderer's unswerving belief that there exists an intimate connection between sex and our powers of apperception.

Having thus examined in some detail the way in which Doderer the novelist conceives of reality and the means by which he portrays his characters coming to terms with it, we shall conclude this study by now examining Doderer's personal relationship to the realities of the world, and the way this affected him not only as an artist but as a man.

372 S 471.

373 S 667. (See also S 668-71)

374 S 855.

E) Reality, the novel and the writer

It is a precondition of all art, so Doderer believes, that there exists in the world a state of "geminderte Wirklichkeit". That is to say, there must be an uneven balance between the subjective demands of the individual and the objective needs of the environment and society in which he lives. Art thus arises from the need to portray and analyse the dichotomy between "Innen" and "Außen", or to put it more simply, art is dependant upon the empirical realities of the world in which we live.³⁷⁵ As we know, Doderer contends that the empirical reality of our world comes into being as a result of the deperceptive outlook which is predominant among those people, the majority, who never experience the revelation of "Menschwerdung". However, just as the humanization of the individual restores the dialectic of "Innen" and "Außen" and permits him an unbiased view of things, so too Doderer regards the purpose of art, and in particular the novel, as providing a bridge between subject and object and thereby restoring contact between them. The purpose of the novel is therefore to help overcome the "Krise unserer Wirklichkeit"³⁷⁶ in order, as he puts it, "Universalität neu zu konstituieren".³⁷⁷ This task is considered by Doderer to be the "Erbe Goethes".³⁷⁸ The relevance of any novel thus depends ultimately upon its claims to universality, for otherwise it merely descends into another "Amüsierbranche".³⁷⁹ What the novel basically has to do

375 WdD 149.

376 WdD 164.

377 WdD 165.

378 WdD 170.

379 WdD 165.

is summed up in Grundlagen und Funktion des Romans where we read:

Die Wieder-Eroberung einer auf weite Strecken hin in einer zweiten Wirklichkeit erblassenen Außenwelt ist also die heutige Funktion des Romans. 380

In order to fulfil this function, the writer must first of all have recognized the basic dialectic of "Innen" and "Außen", the "Mechanik des Geistes" and the "Mechanik des Lebens", in the same way as these are implicitly acknowledged by "Menschgewordene". That is to say, the writer must be above all else apperceptive. Indeed, for Doderer art is not to be equated with creativity, but rather with apperceptivity:

Stangeler dozierte, daß der Ausdruck 'schöpferisch', auf einen Menschen angewandt, lächerlich sei, und berief sich dabei auf Gerhart Hauptmann, der einmal gesprächsweise die Frage, wie er denn seine Figuren erfinde, dahin beantworten haben soll, daß niemand eine Figur erfinden könne, sondern daß man eine solche nur zu porträtieren vermöge. Alles 'Schöpferische' sei nur nachschaffend, folgerte René, und der ganze 'produktive Akt' sei nichts anderes als eine bis zur äußersten Unverstelltheit gebrachte, gänzlich freie Apperzeption: ein atem-tiefes Eindringen der Welt in den Menschen. Diesem Eindringen aber jedes Hindernis aus dem Wege zu räumen, sei die Grundleistung, aus der alles übrige von selbst sich ergebe, auch die Begabungen. 381

This underlying connection between the artist and apperceptivity, and thereby of course with the "Mensch", is noted in the introduction to the Repertorium, where we read:

Jeder ist Schriftsteller, der sich offen hält und der zugänglich bleibt, der (gut expressionistisch) zu seiner 'Menschwerdung' gelangt oder dem (gut existentialistisch) der Sprung vom 'Dasein' ins

380 WdD 169.

381 D 942.

'Leben' gelungen ist. 382

Doderer is deeply aware, too, of what he considers to be the most dangerous schism of our age, that which has been drawn between the world of the spirit and that of technology. To bring these two together again is another of the tasks which he conceives for the writer. Every page of realistic prose-writing, he says, will help to unite once more the "unheilvoll gewordene Trennung zwischen Kunst und Wissenschaft".³⁸³

As we shall have gathered from the foregoing, the process of "Menschwerdung" and the artistic process are closely related, both of them being concerned ultimately with the restoration of analogical reality in the life of the individual and in the world around him. During the process of "Menschwerdung" the person steps out of himself, putting a distance between what he intrinsically is and his former mode of living. In the same way, Doderer sees the process of writing a novel as essentially the work of an observer looking in on events from the outside, for:

Erst das Überschaubare kann erzählt werden. 384

There is, therefore, a great deal of objective detachment demanded of the author. Indeed, one of the chief reasons given by Doderer for the failure of Die Dämonen in the thirties is that he attempted to write virtually simultaneously with the events he was attempting to portray, thus failing to obtain the necessary distance from his subject:

Mit Ereignissen gleichzeitig zu schreiben, würde, anständig aufgefaßt, eine Schreibfläche erfordern,

382 R 9. (Introduction by D. Weber)

383 T 374.

384 WdD 159.

die so groß ist wie der umgebende, überschaubare, apperzipierbare Lebens-Ausschnitt. 385

In order to see events in their true light, they must have first receded into the past:

Denn was dem erzählerischen Zustand zugrunde liegt, ist nichts geringeres als der Tod einer Sache, nämlich der jeweils in Rede stehenden, die ganz gestorben, voll vergessen und vergangen sein muß, um wiederauferstehen zu können...Wiederkehren kann nur, was vergangen war, wirklich vergangen war nur, was wiedergekehrt ist. Die Gegenwart des Schriftstellers ist seine wiedergekehrte Vergangenheit. 386

Because the past is of such importance for the process of writing, it is clear that the author's memory will be of vital importance too, just as it is for the individual in the throes of "Menschwerdung". In the "Epilog auf den Sektionsrat Geyrenhoff" we read the following revealing maxim:

Es brauchte sich Einer nur wirklich zu erinnern und er wäre ein Dichter. 387

With regard to the actual process of writing, Doderer says, formulating his thoughts first of all in French:

"Ecrire, c'est la révélation de la grammaire par un souvenir en choc" ("Schreiben ist die Entschleierung der Grammatik durch ein schlagartig einsetzendes Erinnern"). 388

It is not altogether surprising that in the stress he lays on the importance of memory for the writer Doderer comes close to Otto Weininger's definition of the man of genius:

Die Fähigkeit, einem Chaos Form geben zu können, ist eben die Fähigkeit des Menschen, dem die

385 T 63.

386 WdD 158/159.

387 T 62.

388 WdD 158.

allgemeinste Apperzeption das allgemeinste
Gedächtnis verschafft, sie ist die Eigenschaft
des männlichen Genies. 389

This, again, correlates closely with Doderer's ideas on the novel, for above all else he believes that this genre should be characterized more by its formal qualities than by its content. In the novel the chaos of creation can thus be rendered intelligible by means of the artistic process:

Wenn ich etwas über die Technik des Romans sagen darf, so wäre es vor allem dieses, daß sie jetzt erst im Begriffe ist, ihre epische Schwester in der Musik, nämlich die große Symphonie, einigermaßen einzuholen.

Das bedeutet die Priorität der Form vor den Inhalten. 390

The content, of course, often determines the form of a work, the initial inspiration of which, so Doderer believes, should be provided by a moment of spontaneous remembering -

denn allein die Erfahrung schon zeigt...wie oft Beiseitegeschobenes oder lange Vergessenes, neuerlich auftauchend, sich bereits in durchgebildeter und vorgeschrittener Gestalt präsentiert. 391

As we might perhaps expect, Doderer himself possessed a quite prodigious memory, being wont to quote at length not only from his own works, but also from his revered Homer in the original Greek.³⁹² Indeed, in his continual reliance on memory Doderer comes close in his methods to another great modern novelist, Marcel Proust. Certainly, his insistence upon the use of memory to fish the

389 Otto Weininger: Geschlecht und Charakter, 1903, p. 148.

390 WdD 163.

391 WdD 118.

392 Ivar Ivask: 'Introducing the Symposium. A winter with Heimito', Books Abroad, 1968, p. 344. (Doderer Symposium).

waters of the past rather than his use of imagination as the prime means of artistic creation is very reminiscent of Proustian techniques. In fact, for both Proust and Doderer, the powers of the memory represent in themselves an act of creation, or perhaps more exactly, an act of re-creation. The two authors are very similar in the vast sweep of their canvasses which, although containing minutely observed detail, present the reader with an exceptionally full and vivid picture of the society which their works seek to portray. Although neither of them wrote overtly "historical" novels, they have nevertheless become, as Doderer himself was fully aware, the true chroniclers of their age. In his article on Proust and Doderer, D. L. Jones remarks on the fact that both authors try to present in their works not only the illusion but also a philosophy of reality. He goes on to say that they are both authors of time and memory, but where Proust toughens an essentially sentimental philosophy through his analytic approach, Doderer tempers his more realistic philosophy of time with an alloy of sentiment.³⁹³ There exists, however, an important difference of approach between the two writers, for whereas Proust often seems as if he wishes to recapture the past, and make it live again in the present, Doderer sees in such an attitude a form of "zweite Wirklichkeit". This is best illustrated in the figure of Melzer, for whom the relived past eventually becomes more real than the present. Doderer's use of the past evoked by the power of memory, is rather as a vehicle for the portrayal of the present, as it affects individuals living in it here and now.

³⁹³ D. L. Jones: Proust and Doderer. Themes and techniques, Books Abroad 37, 1963, p. 15.

His basic attitude can be found summed up in an entry in the Repertorium entitled "Schriftsteller - seine Vergangenheit und Zukunft":

Man muß als schreibender Mensch einer nach sich selbst sein, einer, der sich selbst überlebt hat. Der einzige Ort, wo ein Schriftsteller von einiger Zukunft sich aufhalten kann, ist seine Vergangenheit; auf die Zukunft hat er - eben weil er eine hat oder zu haben vermeint - keinesfalls einen freien Blick. 394

If Doderer believes that the novelist rather than the historian is the more valid chronicler of his times (and we must not forget that he himself was a historian of some ability and repute), it is because he believes that the novelist is concerned with something deeper and more fundamental than mere facts. Stemming from his powers of apperception, the novelist has the ability to perceive and record the sources from which these facts and events sprang. Discussing the nature of history in the Athener Rede, Doderer writes:

Das eigentliche Leben geschieht heute - post tot discrimina rerum! - unglaublicherweise noch immer, ja erst recht, ohne Zusammenhang mit ihr (der Geschichte), es geht beinahe trotz ihrer weiter; und ganz ebenso vollbringt unser Zeitalter seine vereinzelt, großartigen Leistungen. Heute ist geschichtliches Leben bald schon allein das, was sich ihm zum Trotze vollzieht. Wir haben wahrlich keinen Grund mehr, 'Geschichte' mit 'politischer Geschichte' gleichzusetzen. Und keine Professoren werden das Wesentliche unserer Tage aufzeichnen. Vielmehr besorgt das die Romanliteratur. 395

Before going any further, however, we must consider whether Doderer in his works has in fact portrayed "das Wesentliche unserer Tage". It is certainly disturbing to note so little real social criticism in

394 R 218.

395 WdD 240.

an author whose professed intention it is to replace the historian as the relevant recorder of his age. As Martin Swales remarks,³⁹⁶ unlike many of the great realistic novels, those of Doderer have aroused no particular public outcry. One reason for his apparently deficient awareness of social conditions may well be that Doderer is too much concerned with the individual, psychological causes of social evils to be greatly concerned with their actual manifestation in society. Rather than show what happened to Viennese society, in general terms, during the inter-war period, Doderer prefers to analyse the psychological foundation of that society. He is more concerned with showing the fate of those characters who, following Doderer's own philosophy, manage to fulfil themselves whilst the society in which they live slowly crumbles. Swales agrees that Doderer's basic premise is a perfectly valid one - to be chiefly concerned with individuals, because in their problems lie the problems of a whole society. The question which each reader must decide for himself, however, is whether, in fact, Doderer so concentrates on the intimate and the personal that he fails to maintain an objective view of the broader issues of the day as they manifested themselves in Viennese society as a whole. Perhaps there is something rather too glib in his belief that there is no point in changing the administrative or governmental system, since as long as the individual leads an apperceptive life things will automatically regulate themselves for the better. On the other hand, Doderer saw full well that the average person was far from leading such an ideal existence; he saw that

³⁹⁶ Martin Swales: Ordnung und Verworrenheit, Wirkendes Wort, 1968, p. 112.

deperception was the order of the day, and what happened as a result of that none of us surely needs to be reminded. The fire at the Justizpalast in Vienna was just one of the many small events leading up to the holocaust of the last war. With regard to the fire we must also ask, as Swales does, whether "die eigentliche Verbindung zwischen dem persönlichen und dem politischen Moment besteht".³⁹⁷ If the reader feels that it does, if he sees in the flames of the burning building a direct result of the "zweite Wirklichkeit" so vividly portrayed in the novel, then Doderer's technique has succeeded. If not, then Swales' criticism must surely be just and valid.

The essential point about the novelist, and here Doderer relies very heavily upon Lukacs, is that he is first and foremost an empiricist; he has to deal with things as they are in the world as it is. If he is to measure up to this task, Doderer believes that the writer must be essentially apperceptive:

Schriftsteller ist, wer auf außer-grammatische Qualitäten keinen Wert legt. Der erzählende Prosaist bewegt sich in der Kategorie des Empirischen und muß diese erkannt haben. 398

In so doing, the writer achieves his own "Menschwerdung". This is, however, the limit beyond which the writer cannot proceed in his quest for self-fulfilment. He must renounce all else for the sake of his apperceptivity:

Jedoch: nicht Figur zu werden, sondern Figur zu sehen ist seine Lebensform. Und sich unvollendet stehen zu lassen sein wesentlichstes Opfer. 399

397 Martin Swales: *Ordnung und Verworrenheit: Wirkendes Wort*, 1968, p. 114.

398 WdD 192.

399 WdD 160.

In such "Augenblicken der Personswerdung des Schriftstellers"⁴⁰⁰ are his eyes then opened to the real, empirical facts of his life up to that time. He must renounce his quest for personal satisfaction, for only then can he cease to be egocentric and attain to the high level of objectivity demanded of the writer:

Es kann dem Schriftsteller nicht erspart werden, auf die persönliche Perfektion zu verzichten: denn seine Vollendungskategorien sind Apperceptivität - man könnte sagen "höchste Zugänglichkeit" - und Sprache. 401

Because of this basic attitude demanded of him the writer must, therefore, remain not only an essentially passive observer,⁴⁰² but more than that, he must be fundamentally irrational and non-intellectual in his approach to his art. He must always obey the law manifested in the "indirect" quality of the life-process, allowing the "Umweg" to take its meandering path. In so doing, he demonstrates his basic apperceptivity towards all things for he will be "tief im Indirekten beheimatet".⁴⁰³

In our modern world the apperceptive man is usually a lone figure, and so too it must be with the writer. Because of his apperceptive outlook, the artist is condemned to remaining an outsider, as the title of Der Fremdling Schriftsteller tells us:

Der Schriftsteller - ein Fremdling. Denn er wird es in jeder Welt sein müssen, damit sie für ihn immer eine Wunderwelt bleibe. Nüchterner bezeichnet: diesen Typus konstituiert die Distanz, der goldene Schnitt zwischen Nähe und Ferne, Vertrautheit und Fremdheit, der eine optimale

400 WdD 162.

401 WdD 162.

402 T 321.

403 WdD 119.

Optik gewährt, in welcher allein die Aura aus den Menschen und Dingen tritt, also das eigentliche Sichtbar-Machende. Ja, man muß lernen, an sich selbst zu schrauben wie an einem Perspektiv, bis man es endlich gewinnt, und man muß das üben, wirklich ein Leben lang. 404

As Doderer remarks in the Repertorium:

Die Prosa ist die Kunst des Außen-Stehens. Ein irgendwo und irgendwie Dazugehören ist mit dieser Stellung des Prosaikers unvereinbar. 405

The artist must be characterized by his readiness to sacrifice himself to and for his art, and as we know, he must give up any ideas of personal fulfilment for the sake of apperceptivity. In this notion Doderer differs radically from Gütersloh, for whom the act of "Menschwerdung" applies only in the case of the artist:

Um ein Objekt in der Kunst bewältigen zu können, muß man jedesmal im Grunde sein ganzes eigenes Leben hingeben, ja, geringschätzen: als hätte man nichts mehr hinter den Augen, aus denen man schaut. 406

In his regard for the artistic process as such, Doderer reveals many traits which could almost be regarded as belonging to the eighteenth century rather than to the modern period. His insistence on the priority of form over content provides one example of this attitude, whilst his finesse in matters of pure technique is another:

In der Kunst spielt die Kunst eine weit geringere Rolle, als allgemein vermeint wird. Sie ist nicht der Nährgrund des Künstlers; sondern das anonyme, unvorgeformte, rohe Material des Lebens ist dieser Nährgrund; und die Kunst wird oft unbeachtet bleiben, selbst dann, wenn ein Künstler hier

404 WdD 183.

405 R 187.

406 R 173.

ausgebreitetere Kenntnismahmen aufzuweisen hat,
was für ihn gar nicht konstitutiv ist. 407

These sentiments are also to be found, expressed in
much the same terms, in the "Vorwort" to Tangenten.

Doderer's whole thought on reality and the artist (and
we must not forget that the artist's task is to deal
with empirical facts, the "letzte inappellable
Instanz"⁴⁰⁸) is essentially moral, stemming from his firm
conviction that "Apperzeptions-Verweigerung", besides
leading to the collapse of analogical reality, is also
the source of evil in man. This is a very unusual idea
for a practising Roman Catholic in that it is secular
in nature and makes no reference to the Fall. From this
Doderer then evolves the idea of the writer as a sort
of moral watchdog, indeed, a policeman, whose job it is
to put the errant back upon the straight and narrow
way. This is in turn closely allied with the notion
that art shows us what life is about, rather than the
more usual assertion that art should be based upon life:

Primum scribere, deinde vivere. Erst schreiben
und dann leben. Die umgekehrte und ursprüngliche
Form dieses Sprichwortes war nur eine Maxime für
Reporter, bestenfalls für krude Naturalisten.
Sie entsprach nicht der Mechanik des Geistes. 409

Thus we read in Tangenten a statement which was surely
inspired by the biblical notion of the "jüngste Gericht" :

Die letzte Polizei, die 'jüngst Polizei', ist
immer die Literatur. 410

Similarly, in Die erleuchteten Fenster Doderer declares -
wir Literaten sind ja die eigentliche Polizei. 411

407 WdD 190.

408 T 15.

409 D 965f.

410 T 58.

411 EF 7.

This view is further elaborated in Ein Mord den jeder begeht where the police inspector Inkrat maintains that there exists a basic similarity between the policeman and the artist in that their chief concern should be with things as they are rather than with things as they should be. That is to say, they share a common concern with everyday reality rather than the aberrations of "zweite Wirklichkeit":

Der Arzt, der Polizist sowie - um diesen ganzen geistigen Typus noch stärker herauszustellen - der reine Prosaschriftsteller, der Erzähler innerhalb der Dichtkunst: sie alle haben, sofern sie ihre Typen rein repräsentieren, das größtmögliche Opfer gebracht, das im Geiste gebracht werden kann: die Welt so zu sehen wie sie ist, nie wie sie sein soll...Für diese genannten Geister gibt es nur eine einzige Wirklichkeit und keine zweite, in die man flüchten könnte, vielleicht unter dem Vorwande sogar, daß sie einst werde verwirklicht werden können. 412

As we have seen, the apperceptivity of the author is linked also with a certain passivity of outlook, passive in the way that the police are passive at the scene of a crime. In the same way as the police are concerned above all not to touch or displace any evidence which they might uncover, so too the writer must practise restraint when confronted with events in the world around him. Only by maintaining this position will he be able to obtain a true picture of them and to record them as they really happened.⁴¹³ In equating the task of the author with something as mundane, practical and unpoetic as that of the police officer, Doderer has certainly moved a long way from Güterloh's aristocratic concept of the artist and from Hermann Broch's notion of the

412 M 233.

413 T 321.

"Dichterfürst":

Ein Schriftsteller ist keine dramatische Figur, er ist als solche unmöglich. Er ist kein Typus, keine Säule des Lebens, keine Stütze der Gesellschaft, kein Kulturträger und kein Steuerzahler (oder höchstens ein schlechter). Er ist im höchsten Grade entbehrlich, das Leben konstituiert sich auch durchaus ohne ihn. Er ist ein Herr, welcher in unsignifikanter Weise im zweiten oder meistens im fünften Stockwerke wohnt. 414

Despite the ironical tone which Doderer adopts in the above passage, there is no mistaking his conviction that as regards the life going on all around him the writer must be just as "befangen" as any other man, whilst "aus Gründen der Grammatik" alone he must be nothing more than what one would describe as "einen ganz gewöhnlichen Menschen".⁴¹⁵ Moreover, Doderer dissociates himself completely from any ethereal concept of the writer as a man apart from other men, one who somehow lives on a higher plane of existence. In other words, Doderer's conception of the writer is by no means in line with that of many German critics, who often ascend in to the realms of metaphysics when attempting to define the nature and role of the artist. For Doderer,

jene Menschensorte, die alles Geistige gewohnheitsmäßig als einen Gegensatz zum 'Leben' auffaßt...ist das im Fleische wandelnde Resultat des Zerfalles zwischen Inhalt und Form, den das neunzehnte Jahrhundert uns hinterlassen hat. 416

Indeed, the self-effacement of the writer is taken to its ultimate extreme when Doderer tells us "der Schriftsteller ist vor allem einmal einer der - nichts ist".⁴¹⁷

414 T 148.

415 T 234.

416 T 288.

417 T 477.

Although Dietrich Weber contends that Doderer's conception of what constitutes a writer embraces any apperceptive person, Doderer himself maintains that the writer differs from other apperceptive people in one profound and crucial respect, namely in his attitude towards the use of language:

Was den Schriftsteller unwiderruflich und entschieden von allen Gebildeten und Ungebildeten trennt, ist seine Bekehrung zur Heiligkeit der Sprache, sei's in welcher Weise sie immer angewendet werde. 418

Because Doderer's chief concern in his novels is with the problems of reality as they affect the individual in the world, he is particularly interested in the proper use of language, for he believes that "Wörtlichkeit ist die Kernfestung der Wirklichkeit".⁴¹⁹

The writer is someone who has undergone this "Bekehrung zur Sprache", and this, he feels, brings about automatically "eine Bekehrung zur Wirklichkeit".⁴²⁰ The use of the word "Bekehrung" in this context gives to the whole process a somewhat religious aura, in accordance perhaps with the biblical assertion that "in the beginning was the word". For the writer, language and truth are inseparable, and both are closely linked with his powers of apperceptivity:

Die apperzeptive Verfassung ist das Antichambre der Grammatik. Man wird nicht vorgelassen, sondern sie selbst tritt unvermutet heraus, zu sehen, wen sie hier noch wartend habe? 421

Apperceptivity and language are thus the essential

418 R 214.

419 'Bekehrung zur Sprache', Welt und Wort, 1952, p. 125

420 'Bekehrung zur Sprache', Welt und Wort, 1952, p. 125

421 T 543.

"Vollendungskategorien"⁴²² of any writer. He is someone who finds himself unable to conceive of anything except through the medium of language, or as Doderer puts it, "durch ein Organ der Grammatik".⁴²³ Furthermore, we must be careful not to confuse Doderer's use of the word "Grammatik" with the arid formulae found in grammar books. For him, grammar represents -

die Kunst des Schreibens schlechthin und also
die Kategorie, unter welcher der Schriftsteller
lebt. 424

In Grundlagen und Funktion des Romans he enlarges considerably upon his concept of the use of language. As we have seen, the task of the novel is to regain the sense of universality which, he says is -

der geometrische Ort aller Sachen, die heute noch
mit einem Mindestgrade von Deckung zwischen
Innen und Außen ergriffen und zur Sprache gebracht
werden können. 425

Besides this, however, it is through the medium of language that literature divorces itself from all other branches of art. The example cited by Doderer is that of the art critic at an exhibition who, in order to express his views on what he has seen, has to resort to the use of words. He cannot very well sit down and paint a picture. Similarly, a music critic does not sit down and write a string quartet to describe his thoughts and feelings about a symphony which he has just heard; he will write an essay. In both instances the critical and analytical work must be composed in a medium different from the art form which inspired it. When, however, a literary critic deals with a poem or a novel,

422 WdD 162.

423 T 813.

424 'Innsbrucker Rede: Zum Thema Epik', in Akzente, 1955, p. 522.

425 WdD 167.

his own work has, of course, to be expressed through the medium of words. That is to say, language has a dual applicability, for it can be used as the raw material in the same way as paint, clay or sound, its function in this case being that of "ein Material der Gestaltung".⁴²⁶ On the other hand, its powers of what Doderer calls "Zerlegung", of analysis and criticism, are equally far-reaching. Only when he is in command of these two strands of language can we properly talk of the writer, and more particularly, the novelist. The dual nature of language provides the means whereby he achieves universality, just as it is also his most potent weapon in the struggle for a clear view of reality:

Wie nimmermüde synchronisiert laufende Kolben tauchen jene zwei Möglichkeiten der Sprache blitzend auf und ab; ja, sie werden einander ständig steigern. Jeder starke Stoß in die Gestaltung wird wie ein nachgrollendes Echo die zerlegungsweise Kraft auf den Plan rufen, deren Schärfe es dann geradezu provoziert, daß die Wogen der Gestaltung über ihr zusammenschlagen, das durchaus Vorläufige jeder Gedanklichkeit neuerlich erweisend. Die Produktion eines Romans ist etwas Ähnliches wie jener Ringkampf zwischen Apollon und Herakles im Tempel zu Delphi, wie ihn Wedekind in seinem Drama zeigt: keiner wurde des anderen mächtig. 427

It is, in fact, because of its very versatility that through the use of language alone the writer can attain to that universality which Doderer regards as "Goethes Erbe" -

nur durch die Sprachkunst, das Zum-Kristall-Der-Form-Schiessen (kann) jedes Teilergebnis zuletzt verifiziert werden. 428

426 WdD 168.

427 WdD 168.

428 WdD 168.

After considering the portrayal of reality, Doderer goes on to examine how this might best be served in the formal sense of novel construction. He denies categorically that the plot is an element which, since Musil, no longer has any relevance and that the writer "in dieser Hinsicht nur mehr mit Wasser zu kochen habe".⁴²⁹ Indeed, Doderer always disclaims any similarity between himself and Musil, although otherwise well-informed critics⁴³⁰ like to pair them together in the same way as musicologists often mention Bruckner and Mahler in the same breath, although the two have very little in common with each other, apart from the sheer scale of their works. The purpose of the novel, according to Doderer, is "die Wieder-Eroberung der Außenwelt: und in dieser wird bekanntlich gehandelt, in jedem Sinne".⁴³¹ There must, therefore, be a plot, for, as he says in a sardonic reference to Musil:

Der utopische oder transreale Roman, wie ihn die Deutschen immer wieder hervorbringen, kann jene angegebene Funktion nicht erfüllen. ⁴³²

Convinced of the necessity of a composed plot together with the priority of formal elements over those of content, Doderer is drawn into the analogy of the novel with the symphony. In this he is in agreement with E. M. Forster,⁴³³ though not with his choice of Beethoven's fifth symphony, which Doderer sees as the least epic of the nine. Doderer had, of course, worked

⁴²⁹ WdD 169.

⁴³⁰ J. P. Stern, for example, in Re-interpretations, London, 1964, p. 54.

⁴³¹ WdD 169.

⁴³² WdD 169.

⁴³³ WdD 155.

out this musical analogy long before his acquaintance with Forster's work; indeed, it is to be found in the very earliest of Doderer's writings. If we examine the form of the early works we can hardly fail to notice the numerous musical parallels which abound here. Die Bresche displays already the characteristic four-part construction which was to be carried on right through to the design of the Roman No. 7, itself another homage to Beethoven, being inspired by that composer's seventh symphony, a work which never failed to move and excite Doderer.⁴³⁴ Incidentally, the novel is not Doderer's seventh at all, but his tenth! In Die Bresche we find an "Intermezzo" interpolated between the second and third chapters, whilst the final scene of the novel is set in a concert hall, where Slobedeff's "Abenteurer" symphony is being given. The very title of Sieben Variationen über ein Thema von J. P. Hebel (E 190-207) betrays its formal inspiration, as also does that of "Divertimento", the name given to the series of six stories written in the twenties which, with the exception of the fifth,⁴³⁵ remained unpublished until 1972. The opening of Die Dämonen is entitled "Ouvertüre", whilst in Jutta Bamberger, to cite a further early work, Doderer even tries to simulate musical textures by the use of double columns of contrasting content on the same page. This, one must assume, is to try and impart a contrapuntal quality to the writing. Doderer's innate sympathy with music is well reflected in his views on the nature of writing, for in common with Gütersloh he

⁴³⁴ In Ein Schneegewitter (1931) Doderer pays a small tribute to his revered Beethoven, for the story deals with the unusual climatic conditions prevailing at the time of the composer's death. (E 282-284)

⁴³⁵ The fifth "Divertimento" was published in Merkur, 1954, p. 647-659.

believes in the necessity of a certain improvisatory element.⁴³⁶ In Jutta Bamberger the first section of the work, itself divided into four parts, is actually called the first movement, the "erster Satz".⁴³⁷

The formal strictness of design underlying Doderer's novels is such that he even used to sketch out his plots on a drawing board, in the same way as a draughtsman will plan the initial stages of a new machine or building. With this knowledge in mind it is interesting to examine Doderer's novels in the context of the "total novel", into which category his chief novels, particularly Die Strudlhofstiege and Die Dämonen, have been placed. It becomes even more interesting when one remembers that the "total novel" can in many ways be seen as the conscious dissolution of traditional novel-writing, with the novel's inherent shapelessness being carried to its ultimate conclusion. In many respects, novels such as Musil's Der Mann ohne Eigenschaften or Gütersloh's Sonne und Mond, because of their long philosophical and meditational discourses, bear little resemblance to more traditional novels. Like certain parts of Hermann Broch's trilogy Die Schlafwandler, they seem more fitted to a work of metaphysical speculation than to a novel in the accepted sense of the word. The extreme paucity of their epic narrative elements also disturbed Doderer, who was nothing if not a good story-teller. Writing about Gütersloh's magnum opus, Doderer informs us that its author worked at it -

ohne jede Komposition ('plot')...es ging ihm auch im Grunde garnicht darum, die Geschichte oder

⁴³⁶ T 371.

⁴³⁷ JB 179.

eigentlich die Geschichten zu Ende zu erzählen. 438

Musil, too, has the same idea in mind when he says of his great fragment -

die Geschichte dieses Romans kommt darauf hinaus, daß die Geschichte, die in ihm erzählt werden sollte, nicht erzählt wird. 439

Both Musil and Gütersloh are opposed to the novel having any specific theme as such, for its aim is to encompass the whole multiplicity of life and experience, a theory which in itself repudiates any attempts to impose or work from a given theme. With this Doderer is in agreement; after all, his aim too is universality. Coupled with his unshakable belief in the priority of form (which immediately dissociates him from the "total novel" in any strict sense) Doderer also argues -

daß ein Roman auf 'thematische' Art und Weise überhaupt nicht entstehen kann; sondern nur aus einer Gestalt oder aus Gestalten oder aus einem erzählerischen - sei's auch rein erzählungs-technischen - Grund-Einfall, mit welchem ja Personen ab ovo gegeben sind. 440

This, amongst others, is one of the reasons given by Doderer for his failure to complete Die Dämonen during the thirties; any attempt to proceed on the lines of thematic construction was bound ultimately to prove self-defeating. The resulting novel as we now have it is nothing more than the triumph of Doderer's formal instincts over the demands of the "total novel". As we read in Tangenten -

könnte mein Buch überhaupt thematisch benannt werden...dann hieß es vielleicht Die Ordnung! 441

438 'Gütersloh', Wort in der Zeit, 1955, p. 133.

439 Robert Musil: Der Mann ohne Eigenschaften, Hamburg 1952, p. 1640.

440 T 38.

441 T 47.

It is, indeed, the very lack of form in Musil's novel which antagonizes Doderer, for as he remarks, "ich bin kein Hervorbringer von Fragmenten und Entwürfen".⁴⁴²

This same basic divergence of artistic approach also distinguishes him from Gütersloh:

Gütersloh und ich trafen uns in der Grunderkenntnis, daß Schreiben Improvisieren sein müsse. Wir mißverstanden uns jedoch hinsichtlich des 'totalen Romans', dessen soit-disant größtmögliche Kompositions-Losigkeit für Gütersloh durch persönliche Eigenschaft erreichbar ist, für mich jedoch nur durch geflissentliche Ausschaltung meiner erzählerischen Mittel darzustellen wäre. ⁴⁴³

In the interests of formal symmetry, however, Doderer seems sometimes to go too far in the tying up of loose ends, making some of his "erzählerische Mittel" appear rather dubious. Indeed, they seem somewhat out of place in the works of a writer as serious about his art as Doderer undoubtedly is. Both Die Strudlhofstiege and Die Dämonen end in a spate of happy marriages, and although Doderer ironises this to a certain extent within the novels themselves, he makes no bones about the contrived endings to these essentially serious works:

Hier wird also ein legitimerer Grund sichtbar, warum die Romane am Punkte des 'happy-end' schließen: um dem lieben Leser die kostbare Erbschaft der Leere, mag sie gleich nur einen idealen Augenblick lang dauern, gleichsam in jungfräulichem Zustande zu hinterlassen. ⁴⁴⁴

At the end of Die Dämonen Doderer excuses himself with the admission that the flood of marriages and engagements is "ein ganzer Platzregen von Banalitäten",⁴⁴⁵

⁴⁴² T 752.

⁴⁴³ T 371.

⁴⁴⁴ S 908.

⁴⁴⁵ D 1337.

but despite this one cannot help but feel them to be out of place in a work of this nature. Read superficially, Martin Swales' condemnation of the structure of Ein Mord den jeder begeht would also seem to have considerable substance.⁴⁴⁶ He complains that in order to provide a suitable vehicle for his moral purpose in the novel Doderer has had to construct "eine gezwungene, sentimentale Handlung". It is, so Swales argues, full of the most improbable events and coincidences, so much so that it would be difficult to believe in them even in a criminal novel, "geschweige denn in einem ernst zu nehmenden Roman". Disregarding the rather pompous attitude which Swales adopts here, he is surely also far too literal-minded, completely overlooking the allegorical, symbolic nature of the work, evident even from a cursory glance at the title. On the other hand, his strictures regarding Die Strudlhofstiege and Die Dämonen seem to me to be fully justified.

Although Doderer was unable to tolerate the necessarily fragmentary nature of the "total novel", he is nevertheless aware of the numerous possibilities continually presenting themselves in life, possibilities which a traditional novel would not be able to reflect, indeed, would have to rule out because of the need to tie up all the loose ends. With this limitation in mind, Doderer reaches a typically Viennese compromise, especially in Die Strudlhofstiege and Die Dämonen. His solution is to go ahead and produce a formally coherent work of art whilst at the same time leaving open a few strands of the "Gewebe des Lebens", "tangential"

⁴⁴⁶ Martin Swales: Ordnung und Verworrenheit, Wirkendes Wort, 1968, p. 118.

Ausgänge"⁴⁴⁷ as he calls them. These can not only be taken up again at a later date, they also dispel any misgivings on the part of the reader who feels that everything is so neatly parcelled up that it no longer bears any resemblance to the realities of life. This, of course, is the last thing which Doderer would wish his readers to feel. In Die Strudlhofstiege, for example, we find that the relationship between René Stangler and Grete Siebenschein is left open and undecided, as is also the fate of Mary K. subsequent to her accident. Both of these strands are then picked up again in Die Dämonen. Yet in that novel, the relationship of Quapp and Geza von Orkay, despite their marriage, is only just beginning as the novel closes. It is clear that Doderer himself never felt Die Dämonen to be a fully completed work, for as Wendelin Schmidt-Dengler tells us,⁴⁴⁸ there are to be found in the later Commentarii a continuation of Frau Kapsreiter's "Nachtbuch", extracts from which appear in the published text of the novel. As Doderer remarks in Tangenten, the "total novel" represents "das universale Journal seines Autors",⁴⁴⁹ a remark which certainly could be applied most fittingly to Die Dämonen. The novel disappeared into Doderer's diaries in the forties ("Epilog auf den Sektionsrat Geyrenhoff"), re-emerged after the war to be eventually published in 1956, only then to continue on its way in the still unpublished Commentarii. It is, indeed, a striking feature of Doderer's output that there is such a close correspondence

447 'Gütersloh', Wort in der Zeit, 1955, p. 133.

448 W. Schmidt-Dengler: The posthumous papers of Heimito von Doderer, Books Abroad, 1968, p. 369.

449 T 156.

between the published works of fiction and the diaries. So closely related are they that when looking at the latter the reader can never be fully certain whether it is fact or fiction which he has before him.

Having examined Doderer's views on his art and the artist in general, it now remains for us finally to look at the way in which he portrays the figure of the artist in his works. In Die Bresche, Jutta Bamberger, and to a much lesser extent in Die Dämonen, we find the figure of the composer Slobedeff, a fact which is not altogether surprising when we consider Doderer's lifelong passion for music. Slobedeff is portrayed as a wise, compassionate figure, who directs and guides the lives of those with whom he comes into contact; he is, in fact, one of the typical father-figures we have mentioned in connection with the process of "Menschwerdung". Yet, at a personal level, this man's life is quite clearly unsatisfactory, for how can one otherwise explain his suicide, which is reported in Die Dämonen? The suggestion is clear - the artist, although able to help others, is not able to help himself in the same way. The figure of this composer bears out Doderer's remarks on the sacrifice which the artist must make in terms of personal development and self-fulfilment. In Die Bresche we learn that Slobedeff is the composer of a choral symphony known as the "Abenteurer", an obviously subjective piece of work. Twenty years later Doderer wrote in the Repertorium unter the heading "Abenteurer":

Der Abenteurer hat ein Leben, das am allerwenigsten darauf angelegt ist, sich selbst einzuholen: es rennt in langen, bunten Zügen vor ihm her, er wird es nie erreichen. 450

Because of this inability to "catch up with himself", the artist, epitomized here by the "adventurer", can never attain to the fulfilment of "Menschwerdung", just as Slobedeff's own failure is witnessed by the manner of his death.

Though originally conceived in 1917, the story Das letzte Abenteuer was not published until after the Second World War. It is, nevertheless, to be considered as one of Doderer's early works, for it bears certain points of resemblance to Die Bresche, particularly in the figure of the artist, again a musician, who acts as the guiding force behind the "Menschwerdung" of the hero Guy de Fanez. As with Slobedeff and Herzka, it is the "Spielfmann" who puts Fanez on the road to the fabled realms of Montefal and the eventual fulfilment of his personality. What is more, that minstrel shares certain of Doderer's own characteristics, for not only is he "schrägäugig", he is also a skilled archer. Indeed, archery was, as we know, one of the ruling passions of Doderer's life, and in Meine neunzehn Lebensläufe we find photographs of him indulging in his favourite sport.⁴⁵¹ Amongst the descriptions of the minstrel we read:

Er war ein bemerkenswerter Mann, auch neben seiner Kunst noch, und sah mit ein wenig schrägen Augen fast drein wie ein Sarazene. Zudem hat er mit dem Bogen vortrefflich umzugehen gewußt. 452

Towards the end of the story, the minstrel makes a significant reappearance at the exact moment of Fanez's second meeting with the dragon, when he has forsaken the delights of Montefal in the knowledge of his true self

451 Meine Neunzehn Lebensläufe und neun andere Geschichten, p. 81.

452 Uss 118.

and destiny. Having thus set Fanez on to the right road in the first instance, his miraculous reappearance here at a crucial moment is as if to underline his overall significance in the events of the story. Once again, he is described only with reference to the bow and arrows which he carries and to the set of his eyes. This story was originally conceived as one of the Divertimenti, and in this recurrence of motifs taken from the first section (or "movement") we can observe a recognizably musical handling of the material, in the same way as in a sonata movement the original themes return in the recapitulation, or in the Romantic symphony there are often thematic parallels between the movements (the motto themes in Berlioz's "Symphonie fantastique" and Tchaikovsky's Fifth symphony spring to mind in this connection).

There is, then, a very consistent thematic unity in Doderer's works, a unity which is often strengthened by his use of the same figure in different works, in much the same way as we continually meet the same characters in many of Balzac's works. One such figure is Dr. Döblinger, a novelist and ironical self-portrait of Doderer, who at one time rented rooms in the Viennese suburb of Döbling. This character is also to be met with in Die erleuchteten Fenster, Die Dämonen and Die Merowinger, sometimes as a pseudonym for the novelist Kajetan von Schlaggenberg, another partly autobiographical figure. Moreover, in Die Merowinger we discover that Dr. Döblinger's first name is the very similar Caetanus. This character, therefore, provides not only a link of continuity between the various works, but also illustrates how the germ of one novel is to be found in another. In Die erleuchteten Fenster, for instance, Döblinger is to be heard expounding his views on what he calls "Die Dämonie von Gegenständen":

Es gibt doch ganz gewöhnliche Scheren etwa, mit welchen man sich schon mehrmals weh getan hat, so daß es allmählich auffällt, oder Kochtöpfe, die immer wieder an den Tischrand kriechen, just sie und die anderen nicht, um beinahe herunterzufallen, wie?...Solche Dinge sind von irgendeinem bösen Willen beseelt, von einem Geist bewohnt, einem 'Dschinn' wie im Märchen aus Tausend-und-eine-Nacht. 453

This theory, here put into the mouth of Dr. Döblinger, is one which had impressed Doderer in his reading of F. T. Vischer's Auch Einer, a work whose influence is felt especially strongly in Die Merowinger. In this latter work, we find in the devilish firm of Hulesch & Quenzel the very embodiment of Döblinger's views on "Die Dämonie von Gegenständen" expressed earlier in Die erleuchteten Fenster. In his novel Vischer calls this phenomenon "die Tücke des Objekts",⁴⁵⁴ and the following passage should make clear the debt which Doderer/Döblinger owed to him. We read in Vischer's work about a recalcitrant collar stud or -

eine Lorgnettenschnur, die sich um meinen Westenknopf wickelt, just, wenn es auf der Eisenbahn aufs Äußerste gilt, einen klein gedruckten Fahrplan nachzusehen. 455

As regards the actual portrayal of Döblinger, apart from his function as the mouthpiece for some of his creator's views, he is never painted in a particularly favourable light. Indeed, he is constantly ironized and often openly criticized. In this relationship between the actual author and a fictional narrator or character, who is nevertheless to be identified with the author, we are

453 EF 143.

454 F. T. Vischer: Auch Einer, Berlin (no date), p. 19.

455 F. T. Vischer: Auch Einer, Berlin (no date), p. 15.

dealing with an irony as complex as any found in Thomas Mann. In Die erleuchteten Fenster, the identity of Döblinger as the narrator is hinted at, though not made explicit;⁴⁵⁶ yet that same narrator is nonetheless quite willing to turn his audience against Döblinger, that is to say, against himself, in such passages as:

Ja, so lernt man ihn verstehen und lieben, den
Amtsrat, während man seine Vor-Geschichte schreibt,
und zugleich entlarven sich Leute vom Schlage des
Dr. Döblinger immer deutlicher als eben nichts
weiter denn affenartig boshafte Subjekte. 457

Dr. Döblinger's disreputable character is even more strongly stressed in Die Merowinger, where the resemblance between him and Doderer is quite unmistakable. He is described there as "ein nicht eben unbekannter Schriftsteller",⁴⁵⁸ and what is more, his professional qualifications tally exactly with those of Doderer, who in 1950 became a member of the exclusive "Institut für österreichische Geschichtsforschung" on the basis of an academic thesis entitled "Die Abtwahlformel in den Herrscherurkunden bis zum 10. Jahrhundert". Of Döblinger we read:

Er hatte sich einst verschiedener Wissenschaften
beflissen und zahlreiche Prüfungen abgelegt; das
berechtigte ihn auch heute noch, in einem
staatlichen Forschungs-Institute, das sich hier in
der Stadt befand, einen Arbeitsplatz zu belegen. 459

In Die Merowinger there is a considerable amount of satire directed against historians, particularly in the pseudo-academic footnotes which punctuate the text in the style of a learned manuscript, and we are further encouraged

456 EF 143.

457 EF 79.

458 Me 16.

459 Me 18.

to identify Döblinger with Doderer by a direct reference to the novel Die Strudlhofstiege:

Eine illustrierte Zeitung hat einmal von ihm ein Bild gebracht, mit einer Treppenanlage im Hintergrunde (die in einem seiner Bücher vorkommt). 460

Most cutting of all, however, is the treatment meted out to Döblinger by the "actual" narrator, who accuses him of lacking apperceptivity, surely the most serious shortcoming which Doderer could possibly level against himself. Similarly, when referring to the figure of Zilek he writes:

Sehr zum Unterschiede von dem über ihm wohnenden Schriftsteller war er stets aufmerksam und bei voller Sehschärfe, eine vigilante Natur und ein Ad-notam-Nehmer von Profession. 461

On top of that, Döblinger is accused of academic dishonesty, for in one of the "footnotes" we read:

Der mittlere Teil...dürfte zudem eine Fälschung des Dr. Döblinger sein. 462

As is generally known, Doderer was himself by no means averse to the delights of alcohol, besides having a pronounced taste for what could be termed the seedier side of life. As is remarked in Die Merowinger:

Leuten wie Döblinger fehlt es an gar vielem; nie aber an Saufbrüdern und Spießgesellen. 463

Nevertheless, perhaps the most damaging descriptions of all are those of Döblinger's gang of thugs who take particular joy in beating up those people whose

460 Me 123.

461 Me 22.

462 Me 107.

463 Me 151.

physiognomy is repellent to them. Not only does Döblinger lay down the law here, he also takes it into his own hands, and in this we can surely hear distorted echoes of Doderer's notion of the writer as a sort of policeman. The narrator sees these actions as Döblinger's "Flucht vor der eigenen Lächerlichkeit",⁴⁶⁴ but they illustrate equally well the warning which Doderer gives elsewhere about putting one's pet theories into practice. What we have before us here is a prime example of someone whose life has descended into "zweite Wirklichkeit", of a person who has the tendency "denkensgemäß zu leben" rather than "lebensgemäß zu denken".⁴⁶⁵ Indeed, Döblinger is held to be quite simply "dumm", whilst his activities betray his underlying "Schwäche".⁴⁶⁶ This, as we know, is merely another way in which Doderer expresses the notion of deperceptivity. In other words, Doctor Döblinger, a barely concealed self-portrait of Doderer himself, displays many characteristics which Doderer believes a good writer should specifically not possess. To make up for this, however, Döblinger gets his just deserts in the chapter entitled "Verprügelung des Doktors Döblinger", his fate being regarded as "ein Postulat poetischer Gerechtigkeit".⁴⁶⁷ The physical violence which is meted out to him is intended primarily to placate the infuriated reader:

Nämlich um den Grimm des Lesers zu sänftigen... seinen Grimm gegen den Autor nämlich: da aber gedachter Leser längst dessen enge Beziehungen zu unserem Doctor Döblinger durchschaut hat, so besänftigen wir, diesen verprügeln lassend, den Leser gleich

464 Me 151.
465 Me 152f.
466 Me 156.
467 Me 305.

auch in bezug auf jenen. Freilich, die totale Verprügelung des Doctors Döblinger hat bei ihm nichts geändert. Derartige Leute sind ja als ganze nur ein wandelnder Unfug in Person, und man kann ihnen diesen daher nicht austreiben. 468

It becomes quite clear in the "Epilog" that the narrator who has been so damning in his descriptions of Döblinger is none other than the Doctor himself; in other words, although the method is somewhat twisted and precious, what we have here is Doderer condemning Doderer. At the end of the novel, by which time any pretence of an "objective" narrator has completely disappeared as Döblinger is swallowed into the action of the novel, he is visited by an Englishman, one Mr. Aldershot, who is unhappy at the way in which the narrative ends in the castration of Childerich von Bartenbruch III. He complains that it offends against all good taste and decorum, but this criticism meets with scant response from Döblinger. Whereupon Aldershot exclaims:

"Verzeihen Sie, Doctor, aber das ganze ist doch ein Mordsblödsinn!"

"Ja freilich, freilich Blödsinn!" rief der Doctor Döblinger, beglückt, von diesem sehr geschätzten Leser endlich und richtig verstanden worden zu sein. "Wie denn anders?! Und was denn sonst als Blödsinn?! Alles Unsinn -" 469.

Even allowing for Doderer's whimsicality, there can surely be few more critical appraisals than this of one's own work, although the whole tone and tenor of the book is such that it would be foolish to take Döblinger's words completely at their face value. Nevertheless, when considering this figure along with its alter ego Kajetan von Schlaggenberg, we realize that the way in

468 Me 305.

469 Me 363.

which Doderer chooses to represent himself in his role as a writer is scarcely commensurate with the high standards which he sets for himself, and for authors in general, in his theoretical utterances on the nature of creative writing. That he should attribute all these defects to an autobiographical figure is only a further sign of the integrity of Doderer's approach to his art, and it is a measure of his honesty that, all questions of irony apart, he should allow us his readers to share in his constant doubts concerning his apperceptivity and critical distance. It is surely no coincidence that any examination of Doderer's artist figures reveals in the overwhelming majority of cases people who are badly flawed. One of the few exceptions is provided in Die Merowinger by the apperceptive and symbolically named Thomas Wiesenbrinck, Thomas, it may be noted, being a name which Doderer instinctively associated with Thomas Aquinas, whom he considered to be a model of apperceptivity. It is Wiesenbrinck who, in what is arguably Doderer's most problematic work, epitomizes in his pictures that aphorism of Gütersloh's which Doderer so took to heart, and which so few of his over-subjective artist figures seem able to grasp, an aphorism which provides the key not only to Doderer's view of life but also to his artistic method: "Die Tiefe ist außen".

Appendix A) The role of the father-figure in
"Menschwerdung"

As he looks at the portrayal of "Menschwerdung" from novel to novel, the reader is bound to notice the recurrence of such figures as Slobedeff¹ and Hohenlocher, figures who act as guide and mentor to those struggling towards an apperceptive view of life. The inspiration for this stock figure, I feel, can be traced back at least in part to the influence which Doderer considered Gütersloh to have exerted over him, an influence which Doderer thought to have been one of the prime factors in conditioning his approach not only to art but also to life in general. In his introduction to the new edition of Der Fall Gütersloh (1960) Doderer pays tribute to the superior knowledge and experience of the older man, towards whom he felt a lasting debt of gratitude. In one particular passage Doderer outlines in quite specific detail the extent of Gütersloh's influence upon him and shows the extent to which some of Gütersloh's ideas had become integrated into his own stock:

Eines jedenfalls hat A. P. Gütersloh, als Beschriebener, dem Verfasser, als Schreibendem, in jeder Weise demonstriert: daß nämlich die entscheidenden Gefechte und Geschäfte, welche die Jugend eines Künstlers erfüllen, nie auf einer bloß psychologischen Ebene zur Lösung und zu ihrem Resultat gebracht werden können. Kein Problem ist ja auf der Ebene lösbar, auf welcher es angetroffen wird. Der entscheidende Sprung aus den Schlägereien des eigenen Innern - wo sich Pack schlägt und Pack verträgt und beide an dem gleichen Packen der gleichen irdischen Last zerren - jener Sprung wird nicht vollzogen durch Analyse und ihre Deskription, sondern nur durch die praktische Manövrierung einer neuen Dimension: es ist die der Mechanik des Geistes. Erst hier wird die Selbsterkenntnis mächtig, und ihr bisher ohnmächtiges Subjekt und Objekt verblaßt. Und hier

¹ In connection with this figure, and in the context of the general significance of "Menschwerdung", it is interesting to note that the name Slobedeff contains the general Slav root signifying freedom.

auch schlägt sich zum ersten Male das Auge auf zum Erkennen der äußeren Welt, deren Einheit mit der inneren sich zum ersten Male und mit der größten Selbstverständlichkeit darbietet, indem beide einander einfach übergreifen: Wirklichkeit entsteht. Diese ist dem Psychologen unzugänglich. Er sitzt am Ende nicht einsam da, sondern nur verlassen. Ist aber die Ebene von der empirischen und analytischen Psychologie hinüber zur Mechanik des Geistes, welche wir die dialektische Psychologie nennen möchten, einmal gewechselt, und dieser Wechsel immer wieder, hunderte und tausende Male, durchlaufen worden, dann rollt endlich, wie eine goldene Kugel, dem Schriftsteller das Resultat solcher Übung auf den Tisch: die Mechanik des äußeren Lebens. In ihr sind auch die Schlägereien unserer Jugend enthalten, und nicht, wie wir vermeinten, die ganze Welt in jenen.

Das also war es, was Gütersloh einen jungen Schriftsteller zu lehren hatte. Und es faßt sich zusammen in einer seiner einfachsten und doch tiefdringendsten Thesen: die Tiefe ist außen. 2

The relationship between the two men is further depicted in the figures of Schlaggenberg and Scolander in Die Dämonen where on the opening pages we read that the novelist Schlaggenberg is living in an "Atelier" formerly occupied by Scolander, about whom he has written a book. Scolander's sojourn in the South of France is mentioned, as is also the offer made to him of a professorship in Vienna. All of this accords with the known facts regarding Doderer and Gütersloh. Similarly in such figures as Hohenlocher in Ein Mord den jeder begeht and the Marschall in Das letzte Abenteuer we are surely justified in seeing a literary reflection of Gütersloh's influence upon Doderer. Yet, as is so often the case, if Doderer's works prior to his contact with Gütersloh are examined, it will be found that so many of the ideas and influences which Doderer attributes to his mentor are already present, and often in more than merely embryonic

² WdD 39f.

form. Reading Gütersloh only gave added cogency to much that Doderer had already worked out for himself. Indeed, the notion of the father-figure is one such case in point, being already present in the shape of Slobedeff in Die Bresche and Jutta Bamberger. In addition to its autobiographical element, however, it is also possible to see in this notion a variant upon the idea of the "Brückenmensch", for the father-figures in Doderer's novels are essentially outsiders who have little or no bearing upon the working out of the plot, their sole function lying in the influence which they exert upon the individual in the throes of his "Menschwerdung". This is certainly the case with both Hohenlocher and the Marschall, who act as little more than onlookers to the action but whose wisdom and guiding hand help to point out the way. In Die Dämonen, besides the previously noted relationship between Scolander and Schlaggenberg, we shall observe a similar link between the Hofrat Gürtzner-Gontard and Geyrenhoff, Alois Gach and Quapp. The Hofrat and Gach are basically outsiders whose role is to comment and to suggest, although Gach plays a small but vital part in the working out of the main intrigue in the novel. Similarly in Die Strudlhofstiege we shall discover that a similar relationship exists between the young Melzer and his commanding officer Major Laska. In later life this function is to some extent taken over by René Stangeler and "Der kleine E. P.", a virulently anti-semitic Jew of the time then well-known in Vienna and exemplified in Doderer's other literary mentor Otto Weininger.

Just as very few of Doderer's characters achieve the state of "Menschwerdung" as a spontaneous demonstration of their own resolve and will, so too most of them require this personal crutch to lean on and learn from. Even Leonhard Kakabsa gains a great deal

from Prinz Croix, an archetypal patron of the arts and sciences who takes Kakabsa under his wing and by giving him a job as his librarian puts him on the road to academic success.

In Tangenten there is an entry where we read the following with reference to Etelka Stangler in Die Strudlhofstiege:

R. F. (Robby Fraunholzer) ist für sie die entgiftete männliche (väterliche) Autorität, analog wie dies Hohenlocher für Castiletz gewesen ist. ³

With this reference to masculine authority in mind, it is of interest to look briefly at Doderer's portrayal of the relationship of his characters with their actual father rather than with a surrogate father-figure. It is surely more than mere coincidence that the relationship with the father is so frequently regarded as a root cause of that deperceptive outlook upon life which is later overcome with the aid of the father-figure during the process of "Menschwerdung". Doderer certainly considers childhood to be one of the crucial periods in determining the individual's ability to apperceive:

Am festesten gründet in uns doch die Gegend der Kindheit, weil dieser die größte Intensität der Apperception und damit die größte Ausführlichkeit eignete. ⁴

Unfortunately, however, parents and teachers appear to do their worst to destroy this childhood readiness to apperceive, and it is significant that the father-figures who act as spiritual midwives during "Menschwerdung" are never professional pedagogues, nor have they any family connections. In fact, the natural father is rarely seen

³ T 412.

⁴ R 134.

as having any but the direst effects upon the child's development, and it is this which leads Doderer to equate his influence with that of poison:

Außerdem bedarf man allermeist eines ganzen Lebens, um in den Stand gesetzt zu werden, die zerstörenden Einwirkungen von Eltern und von berufsmäßigen Pädagogen, welche ihre Unsinnigkeit an unserer armen Jugend austobten, einigermaßen wieder gutzumachen. 5

If finally just two of the fathers portrayed by Doderer are examined, it will be clearly seen that the effect they have upon their offspring is indeed little short of venomous. The reason for this is perhaps partly autobiographical, for in the portrayal of the autocratic Herr von Stangler, for instance, we are presented with a fairly obvious picture of Doderer's own father, Wilhelm Ritter von Doderer. Nor would it be too much of an exaggeration to suggest that in his portrayal of tyrannical fathers such as Stangler and Herr Castiletz Doderer is in fact working out in literary form the problems of his own relationship with his father. The parallels between the Doderer family and the Stanglers are certainly striking. Both are Protestant in Catholic Vienna, both live in the third district and both are ruled with a rod of iron by a martinet father who is a civil engineer involved in railway construction work in what is now Yugoslavia. Herr Castiletz in Ein Mord den jeder begeht is cast in much the same mould as Herr Von Stangler, but his influence upon his son is even stronger. As a result of his dictatorial behaviour and fearsome temper, Conrad Castiletz is forced into a mental state where he has to build up an external barrier of order to protect himself from paternal wrath. The father/son relationship is also dominant in Die

⁵ R 72f.

Merowinger where by ruthless and autocratic methods Childerich von Bartenbruch attempts to build up a "total family" which he will rule like an eastern despot. The special problems of this relationship occupied Doderer to the very end of his life, for in the two extant volumes of Roman No. 7 the relationship between Robert and Donald Clayton in Die Wasserfälle von Slunj and of Alfons with his strictly orthodox Hebrew father in Der Grenzwald not only go to provide a thematic parallel between the two works, but also demonstrate that Doderer's concern with the very real difficulties of the father/son relationship had in no way diminished. As we have observed, the reason for this is not simply autobiographical but also because Doderer sees in this relationship a major source of that "Apperzeptions-Verweigerung" which the father-figures later helps to dispel, an antidote as it were to the poisonous relationships which can occur within the strict confines of the family unit.

Appendix B) Doderer and Physiognomy.

In his examination of Jutta Bamberger, Wendelin Schmidt-Dengler refers to the problems raised by Doderer's interest in physiognomy and concludes in a footnote:

Zu einem geschlossenen System freilich wird man Doderers 'Physiognomik' nie ballen können. 1

However, it was not in Doderer's nature to let his exuberant imagination be fettered by the demands of consistency, and our inability to reduce his ideas to a series of fluent formulae should not deter us from examining more closely his views on this subject. Although no attempt will be made to systematize Doderer's views, detailed examination will reveal certain consistent factors in his approach to physiognomy, this "disreputable word" which, we are informed, is "scorned amongst scientists".²

In an explanatory footnote to an entry in his diary, Doderer makes what appears to be a clear statement of his position on this issue:

Ich mache einen gedachten und denkbaren Leser dieser Zeilen darauf aufmerksam, daß ich den Begriff 'Physiognomie' immer in jedem Sinne verwende, wie ich ihn einst in einem kleinen Codex 'Adnotationes progredientes' zu definieren versuchte (De physiognomia). Es ist möglich, sich das Charakterologische vielfach mit jenem 'Physiognomischen' nicht in erkennbarer Kohärenz, sondern in bloßer Koexistenz vorzustellen. (Adn. progr., De physiognomia: Phys. nonne expressio est habitus personae empiricae scilicet characteris. Sed est relatio quae ita datur inter dictam personam et eius existentiam seu non-existentiam intelligibilem.) 3

From this we can presumably infer that when he makes

¹ W. Schmidt-Dengler: Zeitschrift für deutsche Philologie, 89, 1970, p. 579.

² Encyclopaedia Britannica, 1969, vol. 17, p. 1032.

³ T 124.

physiognomical distinctions in his works Doderer intends his readers to recognize the specific correlation between character and physiognomy, and not merely the existence of two unrelated aspects of a person's constitution. In his book, Dietrich Weber⁴ states that here as elsewhere we can recognize the influence of Schopenhauer upon Doderer's thought, and in particular of the tract Zur Physiognomik where Schopenhauer declares that -

das Äußere das Innere darstellend wiedergebe und
das Antlitz das ganze Wesen des Menschen
aussprechend offenbare. 5

Whilst in no way wishing to deny that Schopenhauer exerted some considerable influence upon Doderer's thought,⁶ it would nevertheless appear equally true that what Doderer asserts simply echoes traditional ideas on the subject. Broadly speaking, these maintain that "physiognomy deals with psychological character as related to facial features or bodily structures".⁷ Again, when looking for the sources of Doderer's adherence to physiognomical classification we should overlook neither his general indebtedness to medieval thought⁸ nor to the work of Otto Weininger, whose

⁴ DW 35f.

⁵ Schopenhauer: Parerga und Paralipomena, vol. 2, chapter 29, section 377. Collected Works, edited by Paul Deußen, 1911-13, vol. 5, p. 697-705.

⁶ For a more detailed appraisal of Schopenhauer's influence upon Doderer, see the excursus 'Doderer and Schopenhauer' in Dietrich Weber's study, p. 267-69.

⁷ Encyclopaedia Britannica, 1969, vol. 17, p. 1032.

⁸ A short and succinct account of physiognomical ideas from Classical times onwards is given by Jurgis Baltrusaitis in his work Aberrations: Quatre essais sur la légende des formes, 1957, p. 8-46.

Geschlecht und Charakter (1903) greatly influenced him. In the fifth chapter of Weininger's work, entitled 'Charakterologie und Morphologie', we find the following highly significant passage:

Das Problem der Physiognomik ist das Problem einer konstanten Zuordnung des ruhenden Psychischen zum ruhenden Körperlichen, wie das Problem der physiologischen Psychologie das einer gesetzmäßigen Zuordnung des bewegten Psychischen zum bewegtem Körperlichen (womit keiner speziellen Mechanik der Nervenprozesse das Wort geredet ist). Das eine ist gewissermaßen statisch, das andere eher rein dynamisch; prinzipielle Berechtigung aber hat das eine Unternehmen ebensoviel oder ebenso wenig wie das andere. Es ist also methodisch wie sachlich ein großes Unrecht, die Beschäftigung mit der Physiognomik, ihrer enormen Schwierigkeit halber, für etwas so Unsolides zu halten, wie das heute, mehr unbewußt als bewußt, in den wissenschaftlichen Kreisen der Fall ist und gelegentlich, z.B. gegenüber den von Moebius erneuerten Versuchen Galls, die Physiognomie des gebornen Mathematikers aufzufinden, zutage tritt. Wenn es möglich ist, nach dem Äußeren eines Menschen, den man nie gekannt hat, sehr viel Richtiges über seinen Charakter aus einer unmittelbaren Empfindung heraus, nicht auf Grund eines Schatzes bewußter oder unbewußter Erfahrungen, zu sagen - und es gibt Menschen, welche diese Fähigkeit in hohem Maße besitzen -, so kann es auch kein Ding der Unmöglichkeit sein, zu einem wissenschaftlichen System dieser Dinge zu gelangen. Es handelt sich nur um die begriffliche Klärung gewisser starker Gefühle, um die Legung des Kabels nach dem Sprachzentrum (um mich sehr grob auszudrücken): eine Aufgabe, die allerdings oft ungemein schwierig ist.

Im übrigen: es wird noch lange dauern, bis die offizielle Wissenschaft die Beschäftigung mit der Physiognomik nicht mehr als etwas höchst Unmoralisches betrachten wird. Man wird auf den psychophysischen Parallelismus genau so eingeschworen bleiben wie bisher und doch zu gleicher Zeit die Physiognomiker als Verlorene betrachten, als Scharlatane, wie bis vor kurzem die Forscher auf hypnotischem Gebiete; trotzdem es keinen Menschen gibt, der nicht unbewußt, keinen hervorragenden Menschen, der nicht bewußt Physiognomiker wäre. Der Redensart: "Das sieht man ihm an der Nase an" bedienen sich auch Leute, die von der Physiognomik als einer Wissenschaft nichts halten, und das Bild

eines bedeutenden Menschen wie das eines Raubmörders interessiert gar sehr auch alle jene, die gar nie das Wort "Physiognomik" gehört haben.

In dieser Zeit der hochflutenden Literatur über das Verhältnis des Physischen zum Psychischen, da der Ruf: "Hie Wechselwirkung!" von einer kleinen, aber mutigen und sich mehrenden Schar dem anderen Ruf einer kompakten Majorität: "Hie psychologischer Parallelismus!" entgegengesetzt wird, wäre es von Nutzen gewesen, auf diese Verhältnisse zu reflektieren. Man hätte sich dann freilich die Frage vorlegen müssen, ob nicht die Setzung einer wie immer gearteten Korrespondenz zwischen Physischem und Psychischem eine bisher übersehene, apriorische, synthetische Funktion unseres Denkens ist - was mir wenigstens dadurch sicher verbürgt scheint, daß eben jeder Mensch die Physiognomik anerkennt, insofern jeder, unabhängig von der Erfahrung Physiognomik treibt. ...Das Prinzip einer gesetzmäßigen Relation zwischen Psychischem und Materiellem muß daher als Forschungsgrundsatz heuristisch akzeptiert werden, und es bleibt der Metaphysik und Religion vorbehalten, über die Art dieses Zusammenhanges, dessen Tatsächlichkeit a priori für jeden Menschen feststeht, noch nähere Bestimmungen zu treffen. 9

Despite Weininger's plea for the acceptance of physiognomical classification, his prediction that the scientific world in general would be long in acknowledging the notion of physiognomy as valid has proved correct. In many respects it is still a taboo subject, and the ideas propounded by Weininger may strike today's reader as not only strange, they may even be unpleasant to him. Nevertheless, some scientific opinion would appear to have confirmed these theories at least in part, for there is evidence to suggest that certain physical characteristics, as witnessed, for example, in the condition of Mongolism, are indeed related to psychological function. As Jurgis Baltrusaitis remarks:

Le corps de l'homme a, de tout temps, été scruté par les devins et par les philosophes, qui y cherchaient les signes de ses dispositions

⁹ Otto Weininger: Geschlecht und Charakter, 1903, p. 68ff.

profondes. La forme du nez, des yeux, du front, la composition de chaque partie et de l'ensemble relèvent, pour ceux qui savent lire, son caractère et son génie. Le physiognomiste l'observe, comme l'astrologue, le ciel, où sont inscrits les arrangements et les destins du monde, et il procède tantôt par déduction directe, tantôt par analogie. 10

Weininger is probably right, then, to maintain that we all practise physiognomy, for who is not to some extent influenced by whether or not a person "looks nice"? Doderer himself never heeded the empiricists' disdain,¹¹ for he remained convinced of the value of physiognomical judgements and consciously used them throughout his career in the portrayal of his characters. Indeed, the very notion of physiognomy is in accordance with his overriding conviction that "die Tiefe ist außen", a formulation which he took over from Gütersloh after reading the latter's Die Bekenntnisse eines modernen Malers. As far as Doderer is concerned:

Die physiognomischen Klassen sind unerforscht...Die Durchforschung des Lebens nach physiognomischen Klassen...ergibt ganz neue Analogien, und wahrscheinlich die wahren. 12

Nevertheless, Doderer is not entirely consistent when formulating the theory behind his physiognomical practices, and when we further note that he makes a conscious distinction between his own position and that of Lavater,¹³

¹⁰ J. Baltrusaitis: op. cit., p. 8.

¹¹ In Britain, D. G. Paterson's Physique and Intellect (1930), H. L. Hollingworth's Judging Human Character (1922), and Sir Charles Goring's The English Convict (1913) all provide strong empirical arguments against the claims put forward by physiognomists.

¹² T 844.

¹³ T 692. Probably the most celebrated of all physiognomists, Johann Kaspar Lavater (1741-1801) asserts that the shape of a person's features and the way they are set in his face can reveal important information about his character, and that morally good

then Schmidt-Dengler's inability to deduce a consistent system out of Doderer's utterances will become clear. In contradiction, it would appear, to the "classical" position adopted in the passage from Tangenten to which we have already drawn attention (see above, p. 311, note 3), Doderer states on another occasion that he intends us to understand his use of physiognomical categories "im Sinne einer Sendung, so daß man nicht ins Uferlos-Charakterologische geraten kann".¹⁴ The reader is surely justified in asking here what then the point of physiognomical differentiation may be if it is not to shed more light on that very "Uferlos-Charakterologische"? Dietrich Weber, too, quotes Doderer as stating that he conceives of physiognomy "als Ausdruck der Sendung einer Person im Materiale ihres Charakters".¹⁵ According to Weber, this is proof that in Doderer's view the whole person, his observable character and his innate personality,¹⁶ are manifested in his physiognomy.

character must be reflected in the beauty of a person's countenance. See Physiognomische Fragmente zur Beförderung der Menschenkenntnis und Menschenliebe (1775-78).

14 T 844. (The italics are the author's, not Doderer's).

15 DW 35.

16 Doderer makes a conscious distinction between "Charakter" and "Person", although together they go to form the whole man. As Weber says (DW 35):

Der Charakter ist für die Personalität des Menschen zwar irrelevant, gleichwohl aber notwendige Voraussetzung dafür, die Person überhaupt erst ins Leben zu bringen...Unsere höchste Anstrengung wird sich darauf richten, den Charakter, wenn einmal seine "deperzeptive" Funktion erkannt ist, zu sprengen, um so erst ganz und in freier Apperzeptivität zu leben, obgleich wir doch wissen, daß wir ohne Charakter nicht lebensfähig sind, sowenig wir ohne Augen sehen. Diese Paradoxie, die Doderer indessen nicht, wie hier getan, auf die Spitze treibt, bezeichnet präzise den Sachverhalt: der Charakter ist der äußere Halt und zugleich die Überwindungsform, eben jenes Vehikel, für die Person. Nicht also darum geht es,

However, could not this statement be taken equally to suggest that for Doderer the way a person looks not only betrays aspects of his psychological constitution, but also reveals the nature of his destiny in life? If this is truly the case, then it certainly marks an advance upon his assertion that physiognomy relates essentially to the correlation between character and physical appearance. The notion of physiognomy has taken here a new and apparently metaphysical twist, although it is difficult to state with certainty what Doderer really means in this instance. He confirms further his independence of traditional physiognomical thought when he writes in Die Strudlhofstiege:

Das Konzil zu Vienne, welches 1311 tagte, hat den außerordentlichen Satz geprägt: anima forma corporis, der aller flachen Physiognomik, die den Leib als eine äußere Form der Seele ansehen möchte...geradezu in's Gesicht schlägt und sich, wenn man will, laienhaft auch etwa so übersetzen ließe: die Seele gliedert den Leib. 17

That is to say, where traditional physiognomists maintain that the person one is reflects itself in one's external appearance, Doderer here supports the view, perhaps also influenced in part by Eastern philosophy, that there is no real distinction between mind and body, for both go to make the whole man and cannot be properly separated from each other. Again in Die Strudlhofstiege, Doderer deviates even further from the mainstream of physiognomical speculation when he writes of -

die physiognomische Grund-Anlage, welche sich dann im Materiale eines Charakters darstellt. 18

den Charakter zu töten - er bleibt das Material, in dem die Person erscheint -, sondern seine Selbstwertlichkeit zu relativieren und so den konstitutiven Nullpunkt des Daseins vom Charakter in die Person zu verlegen.

17 S 361.

18 S 97.

This is a very strange formulation indeed, for it suggests, not as we might perhaps expect, that a person's physiognomy reflects their character, but that character itself is a reflection of a person's physiognomy. Surely no further evidence is required to demonstrate the waywardness of some of Doderer's statements on this topic, and we might now profitably turn away from these somewhat conflicting theoretical statements and examine the ways in which he uses physiognomical delineation creatively in the portrayal of his characters. Surprisingly, perhaps, in view of what we know of his theoretical views, we shall discover that in his novels Doderer often remains close to traditional physiognomy, for he frequently equates specific attitudes of mind with particular physical characteristics. It follows from this that people who share similar traits of character will in some way resemble each other physically, and it is this argument which Geyrenhoff propounds in a conversation with the Kammerrat Levielle in Die Dämonen:

Sehen Sie, Herr Kammerrat, ...es gibt bekanntlich seltsame Ähnlichkeiten zwischen im Leben ganz weit auseinanderstehenden Menschen, ja diese Menschen brauchen nicht einmal gleichzeitig zu leben - und doch wird einem zumute, als seien ihre Gesichter, ich möchte sagen, nach derselben Model geformt, oder vom Schöpfer aus der gleichen Schachtel genommen, wenn dieses Bild erlaubt ist; oder als würde mit solchen Antlitzen ganz die gleiche Grundidee zum Ausdruck gebracht, sozusagen eine physiognomische Grundidee. 19

This belief that people with shared inner characteristics look alike, or even that people who share a common fate are facially similar, is expressed in Ein Mord den jeder begeht, where there exists a physiognomical similarity

not only between Louison Veik and her aunt by marriage Manon,²⁰ but also between Louison Veik and Conrad Castiletz, whose destinies are so closely bound up with one another:

"Ja!" rief der Präsident und lachte. "Aber, allen Ernstes: zwischen dir und Louison besteht irgendeine physiognomische Verwandtschaft, das wußte ich vom ersten Augenblicke an, als du zum ersten Male hierherkamst. Tatsächlich, es ist merkwürdig!" 21

Commenting upon this, Dietrich Weber refers to the effects which his first sight of Louison Veik's portrait has upon Conrad Castiletz, and remarks that what Castiletz sees before him is nothing less than a picture of his own destiny, for "Louison, das ist er selbst."²²

When coming to examine the physical descriptions of various characters, the reader will quickly realize Doderer's constant habit of attributing similar physiognomical identity to those of his figures who share common mental characteristics. Repeatedly we shall find that those characters towards whom Doderer is well disposed or who adopt an apperceptive view of life possess certain features in common. This applies particularly to the eyes, a part of the face upon which Doderer seems to lay the greatest stress. Jutta Bamberger has "schiefe Mandelaugen"²³ whilst Conrad Castiletz's mother possesses "etwas schräg gestellte Augen" whose "äußere Winkel höher zu liegen schienen".²⁴ This is an especially positive sign, for as we read in Tangenten, these people are "die glücklich veranlagten", they have

²⁰ M 127.

²¹ M 184.

²² DW 55.

²³ JB 143.

²⁴ M 10.

"angenehme Gesichter".²⁵ The portrait of Louison Veik reveals that she too has "die leicht schräg stehenden Augen"²⁶ which also characterize René Stangeler in Die Strudlhofstiege. Stangeler is in many respects a self-portrait of the young Doderer, and not least in his physical appearance. If we look at photographs taken of Doderer as a young man, of which there are several in the autobiographical Meine neunzehn Lebensläufe, we shall note that in the set of his eyes his appearance tallies with the descriptions he gives of Stangeler. In the scene in Die Strudlhofstiege where the opera singer Corelia Wett and Etelka Stangeler's unhappy husband Pista Grauermann are engaged in conversation together, their differing situations in life seem to be summed up by the expression of their eyes. Wett's eyes are described as -

etwas schräg...mit den äußeren Winkeln höher
als mit den inneren; bei Grauermann verhielt sich
das eher umgekehrt, wenn auch nur andeutungsweise. 27

In Die Dämonen we shall discover that there exists a pronounced physiognomical similarity between Quapp, her supposed brother Kajetan von Schlaggenberg, and René Stangeler, three quite unrelated people. Doderer notes -

die dreifache physiognomische Verwandtschaft -
Ähnlichkeit konnte man's nicht nennen - in einem
allgemeinen Sinne: sie gehörten zu der gleichen
Sorte von Gesichtern. 28

At the stage in the novel where this description occurs, all three of them are living in that state of self-delusion which Doderer calls "zweite Wirklichkeit", and

²⁵ T 749.

²⁶ M 155.

²⁷ S 412.

²⁸ D 254f. (see also D 224)

it is this which is reflected in their underlying similarity. Just as widely-spaced, slightly upturned eyes are in general the sign of an essentially positive character, so too the converse of this also obtains, as in the case of the exceedingly unpleasant Gräfin Charagiel. In the description of her portrait we read that she has been pictured as :

Eine hübsche Person...Aber der Ausdruck des Hohnes, der Frechheit und zugleich völliger Nichtigkeit in diesem Antlitz - in welchem die Augen sehr eng beisammenstanden - war vom Maler nicht distanziert, sondern einfach kopiert worden. 29

On the other hand, her father, Achaz von Neudegg, although physically similar to her in many respects, belongs to a different physiognomical category, being as pleasant a man as his daughter is unpleasant. He has "groß aufgeschlagene Augen"³⁰ like those of his granddaughter Quapp, whose eyes are also "mandelförmig"³¹ and give the impression of being abnormally large. Nevertheless, she possesses some traits reminiscent of her mother, Charagiel, and when these come to the fore, the whole of her face alters. It becomes like that of her mother, as Doderer subtly suggests in his choice of language -

sie sah darauf hübsch aus...eine wirklich hübsche Person; aber der Ausdruck des Hohnes und der Härte sprang Imre aus dem Antlitz geradezu entgegen, dazu Nichtigkeit und Frechheit...Lo's Augen, die sehr weit auseinanderstanden, schienen jedesmal in solchen Verfassungen enger zusammenzurücken. 32

Doderer's views on the significance of the eyes were formed at a very early stage in his development as a writer, for when in Assisi in 1925 he notes in connection

29 D 714.

30 D 715.

31 D 170.

32 D 945f.

with the figure of Jutta Bamberger -

die inneren Augenwinkel liegen tiefer wie die äußeren; das Gegenteil davon ist mir übrigens immer in hohem Grade unsympathisch gewesen und scheint (nach meiner persönlichen Auffassung) ein verlogenes Wesen mit verhatschter Moralität anzuzeigen. 33

Indeed, similar descriptions occur with such monotonous regularity in Doderer's works as to become finally something of a cliché. In Die Dämonen, alone, apart from the instances already cited, both Friederike Ruthmayr³⁴ and Geza von Orkay³⁵ are characterized by the upward tilt of their eyes, whilst in Unter schwarzen Sternen Herr Gringo and a sympathetic young Luftwaffe officer are also described in similar terms.

In Die Merowinger Doderer satirizes not only the Austrian aristocracy, psychologists (particularly those of the "Göttinger Aggressionschule") and the concept of the "total novel" but also some of his own most cherished ideas. Amongst these, his views on physiognomy are sharply ridiculed in the figure of Dr. Döblinger, a recurring figure in Doderer's works who is generally to be identified with Doderer himself. Döblinger decides to obtain revenge for all the wrongs committed against him, and to achieve this end forms a gang which will ambush and thoroughly frighten anyone whose face does not appeal to them. Döblinger describes these antics as "eine Art von miniatürem physiognomischen Weltgerichte",³⁶ a view which the narrator describes as "des Unsinnns Höhe".³⁷ The gang's outlook is summarized in their

³³ Frühe Prosa, p. 368.

³⁴ D 146.

³⁵ D 279.

³⁶ Me 150.

³⁷ Me 150.

little slogan :

Es ist nur wegen Ihres Gesichts
und tut uns ansonst aufrichtig leid. 38

Doderer further gives the reader a translation of the
band's motto "Vult quisque vultum suum" as :

Wie Du schaust, so willst Du schauen
und wir dürfen Dich drum hauen. 39

He then becomes serious for a moment, for he sees in this
formulation a connection between the gang's "rohe und
dumme Lausbübereien"⁴⁰ and the thoughts of many people who
sincerely believe that because he is conscious of his
facial expression the individual himself can to some
extent control the way he looks. Here Doderer would seem
to have moved away from physiognomy in the traditional
sense and adopted a view reminiscent of Lichtenberg's
notion of pathognomy.⁴¹ Doderer is convinced of the

38 Me 154.

39 Me 154.

40 Me 154.

41 The views expressed by Lavater in his Physiognomische Fragmente were immediately challenged by Georg Christoph Lichtenberg in his Über Physiognomik wider die Physiognomen zur Beförderung der Menschenliebe und Menschenkenntnis (1778). Lichtenberg here distinguishes between physiognomy and pathognomy, by which, as H. B. Acton tells us, he means "the knowledge gained of someone's meaning and feelings from the changing expressions of his face" ('Hegel's conception of the study of Human Nature', Royal Institute of Philosophy Lectures, Ed. G. N. A. Vesey, vol. 4, 1969-70, p. 37). Facial expressions, Lichtenberg goes on to say, are very revealing of feeling at a particular time, but can hardly be related to any permanent aspect of character. Probably because of contemporary interest in the subject, Kant introduces a section on physiognomy into his Anthropologie in pragmatischer Hinsicht (1798), Werke, VII, p. 295ff., whilst Hegel, heavily influenced by Lichtenberg, discusses the matter in the chapter 'Physiognomik und Schädellehre' of 'Phänomenologie des Geistes', Hamburg 1952, p. 227-254.

essential autonomy of man, hence his rejection of Freud, who tries to typify man and to categorize him, instead of looking upon each individual life as the outcome of what that particular person, conditioned chiefly by his physical and social surroundings rather than by any innate behavioural patterns, has made of it. Therefore, because man is thought to be the controller of his own self and destiny, and because how he is is reflected in how he looks, Doderer sees something in the question of physiognomy which is essentially ethical:

Tief in uns wohnt, als ob das eine unausrottbare Wahrheit wäre, ein Vermeinen, daß jeder für sein Aussehen voll verantwortlich sei, daß eben dieses, ja nur dieses ganz allein, durchaus von ihm hervorgebracht werde: wie er aussieht, wie er aus sich heraus sieht, aus-blickt, uns anblickt... Manches Gesicht fährt uns wie eine Faust in den Magen.

Ob sie's wissen?

Sie wissen's.

Ob sie's wollen?

Sie wollen's. 42

Whilst our innate personality may be beyond our control, our character, so Doderer believes, is in our hands to regulate as soon as we learn to approach life in an apperceptive way. In so far as this is possible, we can control our physiognomy, which he would thus appear to conceive of more in terms of expression than of actual bone structure. Döblinger and his gang are nevertheless condemned as absurd, not so much for what they believe, as for the way they try, directly and crudely, to put their beliefs into action. Doderer regards the gang's antics as a form of "Schwäche",⁴³ a word which for him is synonymous

⁴² Me 155. This point is also made by Ulrich Klein in his article, 'Die Rolle übertragenen Sprechens (Vergleich, Metapher, Bild) bei Heimito von Doderer', Wirkendes Wort, 5, 1969, p. 335.

⁴³ Me 156.

with "Apperzeptions-Verweigerung", that refusal to see things as they really are which leads the individual to live in his own delusory "zweite Wirklichkeit":

Denn sie wollten ja die - leider vorhandenen -
schrecklichen und widrigen physiognomischen
Sachverhalte des Zeitalters gar nicht auffassen,
sondern nur sie aus dem Blickfelde räumen. 44

Döblinger's "physiognomische Weltenrichter" are clearly seen to be absurd, yet beneath it all, the reader forms the distinct impression that although Doderer is quick to condemn the actions of these people, for to judge men solely on the grounds of their appearance is foolish and dangerous, at heart he approves at very least of the motivation behind their actions. Speaking of two particularly repulsive figures, the narrator remarks:

Wir machten aus unserer Ablehnung des Treibens der
Döblingerschen kein Hehl. 45

But, he adds with glorious directness -

wenn man einen solchen Hans nüchtern, unvoreinge-
nommen und wirklich objektiv betrachtete, konnte
sich einem das Taschenmesser von selbst im Sacke
öffnen. 46

Similarly, in Die Posaunen von Jericho the whole of the narrator's prejudice against the character of Rambausek stems from his instinctive dislike of the shape of Rambausek's nose. It is but a short step from views such as these to the state of affairs pertaining in Nazi Germany where a person who merely looked Jewish was exposed to insult, degradation and danger.

Although our discussion up to this point has tended

44 Me 156.

45 Me 157.

46 Me 157.

to stress Doderer's frequent divergence from traditional physiognomical ideas, there is nevertheless one important aspect in which he adheres closely to received tradition. This is in respect of zoomorphism. From Aristotle onwards, physiognomists have held that all non-human animals reflect in their physical constitution aspects of their character, and that human beings often exhibit external characteristics similar to those observable in other animals. When this occurs, they maintain, that person whose features are reminiscent of a particular animal will be in possession of a character analogous with that of the animal which he resembles. In his Physiognomie humaine of 1586, Giambattista della Porta (1541-1615) gives a general restatement of this view, asserting, for example, that because the lion is powerful and noble, so those people who, like the lion, are broad-chested, wide-shouldered and possess large extremities will also, by analogy, be strong and brave. For his part, Doderer constantly provides analogies between animals and those of his characters who refuse to acknowledge the realities of the world in which they live. These people he considers to be demonic, for they are living not in the world as it is, but in a projection of their own subjective desires - in short, in a "zweite Wirklichkeit":

Überall wo der Mensch und seine Werke zum Dämonischen
hinsinken, entstehen karikierte Tierformen: im
taschenkrebs-artigen Wesen des Lauerers und
Geizkragens ebenso wie im dinosaurischen Eindruck,
den ein Kriegsflugzeug macht. 47

Perhaps the clearest of the many instances of zoomorphism in Doderer's novels is found in the figure of Meisgeier in Die Dämonen. The very name of this arch-criminal contains obvious references to animals, and his

characterization is intimately connected with the recurring motif of the giant squid.⁴⁸ During the course of a walk along the Danube, René Stangeler chances to meet an American zoologist, Dwight Williams, who is out for a stroll with his fiancée Emma Drobil, and in the ensuing conversation the two men refer to an earlier conversation they had held on the subject of the giant polyps, or cephaloids, which the zoologist had met with during a trip to South America. Williams tells how he personally had watched one of them surface in the middle of an apparently safe harbour and then insert one of its tentacles through a grating to grab the leg of a man standing nearby. According to Williams, this did not represent merely an isolated incident, for the creatures had also penetrated the city's sewage system and such happenings were being reported from within the town itself. The words chosen by Williams to describe the squid, which he had eventually shot, are of considerable significance within the context of Meisgeier's characterization:

Das Tier hat nämlich einen Schnabel, einen
hörnernen Schnabel, wie der von einem Papagei,
oder auch von einem Geier oder sonst einem
Raubvogel. 49

Upon hearing this, Emma Drobil cries out in horror:

Der Geierschnabel - das ist eigentlich am
scheußlichsten von allem! 50

⁴⁸ In his article 'Die Rolle Übertragenen Sprechens (Vergleich, Metapher, Bild) bei Heimito von Doderer', Wirkendes Wort, 19, 1969, Heft 5, p. 330, Ulrich Klein notes the use of this metaphor in the characterization of Meisgeier, but fails to place it in the context of Doderer's physiognomical thought.

⁴⁹ D 816.

⁵⁰ D 817.

Doderer has now made explicit the connection between the criminal Meisgeier, whom he frequently refers to as "der Geierschnabel", and this primitive form of life, a concealed menace to all as it lurks in the sewers. This parallel is reinforced at the end of the novel when Meisgeier himself descends into the Viennese sewers and makes his way along to the Justizpalast in front of which the Socialists, whom he detests, are holding a demonstration. As he reaches up through a grating in an attempt to trip up people in the crowd, and thus add further to the already considerable confusion, we are reminded irresistibly of William's description of the squid. And like the squid he too is shot, and slithers back down into the sewer from which he had emerged. The figure of Meisgeier illustrates perfectly Doderer's notion of the "karikierte Tierform", for he is the incarnation of a demon, just as the animal which he so closely resembles is described by Doderer as "fast eine Art Tier-Dämonen. Ein rechtes Teufelszeug".⁵¹ A rewarding comparison can be made between this latter quotation and a subsequent passage in the novel where Meisgeier himself is described in greater detail. So close, indeed, is the correspondence between them that it would be illuminating to give both passages in full. We read firstly William's description of the giant squid:

Die Augen nämlich. Sie sind unverhältnismäßig groß, sehr gut ausgebildet - ja, sie könnten ihrer Bauart nach bei Tieren einer weit höheren Entwicklungsstufe angetroffen werden, ich meine damit sogar Säugetiere. Ein solches Auge hat natürlich schon das, was wir einen eigentlichen Blick nennen. Und gerade dieser Umstand macht aus den großen Kopffüßlern - die doch Verwandte der Schnecken sind und nur die zuhöchst entwickelte

⁵¹ D 817.

Klasse der Weichtiere vorstellen - fast eine Art Tier-Dämonen. Ein rechtes Teufelszeug. 52

If we now refer to the later descriptions of Meisgeier, the parallel will become immediately obvious. Doderer surely had the previous passage in mind when composing this description, for he is far too self-conscious an artist for such a similarity to be merely coincidental:

Das Auge jedoch - es waren zwei wohlausgebildete Augen vorhanden - gehörte zweifellos einer höheren Klasse von Lebewesen an als jene war, in welcher dieser Organismus ansonsten stand. Das Auge war verhältnismäßig überorganisiert, sehr hell, groß geöffnet und feucht geschlitzt. Das Auge war furchtbar. Es machte aus dem primitiven Geschöpf fast eine Art Teufelszeug. 53

Doderer also frequently compares his figures with various forms of insects, with snakes and with crabs, his preference for cold-blooded creatures at the foot of the evolutionary ladder being very pronounced. It is only on relatively rare occasions that analogies are drawn between a character and a warm-blooded animal. Ivar Ivask suggests as a reason for this the fact that such primeval organisms remind us of the "wesentliche Grundwahrheiten des Daseins".⁵⁴ Whilst this assertion is not in itself unreasonable, one could also maintain that Doderer's chief aim in selecting such essentially primitive and unloved creatures as crabs, snakes, squids and insects is in order to demonstrate the inhuman quality of the lives led by those people who live in a "zweite Wirklichkeit". It is surely not without significance that Doderer restricts such analogies to those of his characters who shut their eyes to the realities of the world around them

⁵² D 817.

⁵³ D 913.

⁵⁴ Ivar Ivask: *Psychologie und Geschichte in Doderers Romanwerk*, Literatur und Kritik, 3, 1968, p. 217.

and who live at a low level of personal awareness. It is surely fitting, therefore, that those individuals who adopt a wilfully biased view of things should come to resemble creatures who themselves have remained at a crude and primitive stage of development.

If, in conclusion, we take Doderer's physiognomy as a whole, whilst admitting the general conformity to tradition of his views on zoomorphism, we are nevertheless forced to wonder whether, despite his theoretical utterances, the ideas which he expresses in his novels have anything more than a superficial connection with physiognomy in the usual sense of the term. As we have noted, Doderer regards his own position as different from that of Lavater, although in his novels physiognomical appearance would nevertheless appear to be correlated with the psychological constitution of his characters. Apart from constant references to eyes, however, we shall note that Doderer generally confines himself to very general physical descriptions or draws analogies between characters and various animals. The eyes are, of course, "the windows of the soul", and throughout Doderer's expression of his physiognomical views we cannot help but notice that it is the soul rather than the body which chiefly interests him. He notes that the mind is a part of the body, yet also states that our appearance can be controlled through our own volition. Indeed, the very way we look can reveal to the initiated important knowledge about ourselves. However, the very fact that Doderer believes we have it in our power to influence the way we look not only reveals the influence of Lichtenberg, it also demonstrates how little his ideas have in common with traditional physiognomy. Controlling one's expression is one thing, controlling the shape of one's nose is quite another. Indeed, can Doderer altogether escape charges of muddled thought on this whole issue?

Is it really possible for the mind to control the individual physiognomy and at the same time for the mind to be a part of the body? Moreover, because Doderer tends to recognize a connection between a person's mental make-up and his physical appearance, he is open to the accusation of passing dangerous and unverifiable value-judgements. Is it unfair to suggest that Doderer's passing allegiance to the Austrian Nazi party could have influenced him in the way he feels competent to draw often unfavourable conclusions regarding a person's character simply by assessing the way certain features are put together? On the other hand, although we have noted a discrepancy between what Doderer has to say theoretically about physiognomy and the way he employs physiognomical categorization creatively in his novels, we should perhaps not be too hard on him here, for within the novels the physiognomical delineation of his characters, though limited in range, is clearly consistent. Moreover, as he states quite simply in Tangenten - "Ich bin kein Philosoph".⁵⁵

⁵⁵ T 456.

Appendix C

Doderer's use of the railway theme.

There seems to be something about trains which holds a strange fascination for boys of all ages, and in this Doderer was no exception. Perhaps in his case it was inevitable, for his father was a distinguished engineer concerned in the building both of the Tauern railway and of the "Karawankenbahn" in what is now Yugoslavia, but then still a part of the Habsburg empire. In addition, Doderer seems to have been considerably affected by his experiences as a young prisoner of war on the Trans-Siberian railway, for there are constant references to it both in an early novel, Das Geheimnis des Reichs, and in his last, unfinished work, Der Grenzwald. The vast distances covered, the endless oceans of forest and the frustrations of idle days spent shunted into sidings in the middle of nowhere are all faithfully recorded, and appear to represent for Doderer something of the timeless enormity of Mother Russia.

In his fondness for railways Doderer is, of course, by no means alone among writers; Zola's La bête humaine is one outstanding example of the use of trains in literature, Hauptmann's Bahnwärter Thiel another. Nevertheless, Doderer proves to be a minute chronicler of this aspect of his era not only in his ability to evoke the atmosphere of the railway as an integral part of the landscape, as in his description of a trip over the Semmering pass in Die Wasserfälle von Slunj, but also in his general attention to detail. It can only have been the onset of old age which led him to write of "der mächtigen Eisenbahnbrücke über den Firth of Forth in England"!¹ Unlike many European authors, Doderer is

¹ WvS 217. This appendix was published as "Closely Observed Trains" - Some thoughts on Heimito von Doderer's use of the railway theme, Forum for Modern Language Studies, vol. 9, 4, 1974, p. 357-364.

usually quite meticulous with regard to this aspect of "Englandkunde".

It must not be thought, however, that railways have merely a descriptive significance in the scheme of Doderer's works. More often than not, they constitute an integral part not only of the narrative, but also of the linguistic structure. His first novel, Die Bresche, is concerned with the liberation of Jan Herzka's true personality from all constraints and constrictions, a theme which is rooted firmly in the soil of Expressionism. Losing all control after a visit to the circus with his mistress, he gives full vent to the violent sadism inherent within him and brutally assaults the hapless woman. Afterwards, he finds himself "auf einem völlig neuen Geleise".² After a night spent swirling aimlessly downriver in an open boat, this image is then translated into an actual situation within the narrative structure of the novel. Herzka eventually stumbles across a railway track, and as he proceeds to walk along it, this restores in him a certain sense of direction. Soon after passing a signal, a fairly obvious symbol, he is overtaken by a slow-moving freight train which he jumps onto without difficulty. He is now quite literally back on the rails after the trauma of the previous night, and if we may be permitted to extend Doderer's own metaphor, ensuing events prove that he is on the right lines, too. Reaching a stretch of country which greatly appeals to him, Herzka decides to jump off the train. Misjudging the speed, however, he plummets into some bushes and onto a man sitting behind them enjoying a quiet smoke. Not only has the train put Herzka back on the rails, it has also delivered him into the lap of a man who is really able to help him solve the problem of his

² B 26.

personality. Sascha Slobedeff, a Russian composer, explains to him that he has received the "Signal nach vorwärts",³ his words thus mirroring Herzka's experience of a few hours earlier. In this instance, a concrete situation is transformed by Doderer into a figure of speech. When Herzka now somewhat banally asks the musician about the times of the trains from the village, his reply is clearly more than just the matter of a timetable:

Du wirst fahren, Jan ? - und heute noch? Du willst fahren? 4

The journey back to the city has taken on a new and symbolic significance; it is now representative of Herzka's whole relationship both with himself and with the world. As in some of Doderer's later works, the function of the railway can be seen here as an element of fate which draws people together and shows them the way. As Slobedeff says:

Nun - staune Jan! - Auch ich habe einen Eisenbahnzug...ebenso plötzlich verlassen wie Du - wenn auch nicht gerade während der Fahrt... - aber ich wußte, bei Gott, von diesem Dorf und dieser Haltestelle da unmittelbar vorher ebenso wenig wie Du! 5

In being so conveniently on hand to help Herzka work out his personal difficulties, the composer acts as a sort of "homo ex machina", as Hans Flesch-Brunningen pertinently puts it.⁶ The two men decide that they will travel back together to the city, and as they wait on the platform Herzka hears the shriek of a locomotive's whistle,

³ B 73.

⁴ B 74f.

⁵ B 76.

⁶ Frühe Prosa p. 389. Nachwort by H. Flesch-Brunningen.

a "Schlachtruf des Lebens".⁷

It is by no means unusual to think of life in terms of a journey, so in using the railway as a narrative device in the portrayal of a figure's life, Doderer is simply translating a fairly commonplace idea into terms of modern technology. Radical changes and developments within a figure are thus frequently underlined by a train journey, "innere Epochen durch äußere Veränderungen zu markieren".⁸ In Die Strudlhofstiege, Melzer's trip from Bad Ischl to Bosnia illustrates this feature, similarly Fraunholzer's from Belgrade to Budapest. In this novel, the increase in a character's insight and awareness, his "Apperzeptivität", as Doderer calls it, is sometimes marked by his tendency to see the course of his life in terms of a set of tracks⁹ and the various opportunities which present themselves as branchlines.¹⁰ This "Vorbeisturz an uns selbst, revue passée im Schnellzugstempo"¹¹ actually happens to Fraunholzer as he is in the train on his overnight journey to Budapest. This is another example where Doderer takes a previously employed metaphor in its literal sense and externalizes it in a narrative situation. Beyond this, the image of the track raises the question of individual freedom in Doderer's conception of things. The use of railway lines to represent the path of life suggests a highly deterministic outlook, and is in general accordance with Doderer's view of personal freedom, which, he believes, lies in recognizing the limited extent to which our actions may be fully autonomous or spontaneous. Man is merely a

⁷ B 81.

⁸ D 360.

⁹ S 285f.

¹⁰ S 310.

¹¹ S 310.

part of a much greater life process to which he must freely submit himself. If he fails to do so, the results will be disastrous both at a personal level and for the community as a whole.

In Die Dämonen, René Stangeler travels down by train from Vienna to Schloß Neudegg in Carinthia, and whilst he is there he realizes for the first time the true potential of his personality. In a characteristic way, Doderer subsequently translates Stangeler's journey back into a series of railway images. Slobedeff arrives in Neudegg (it is a feature of Doderer's works for the same figure to appear in several novels), and his presence proves that:

man gar nicht aus dem Geleise gesprungen war; daß man auch keineswegs auf irgendeiner abseitigen Nebenstrecke oder Flügelbahn des Lebens sich bewegte, sondern, daß dieser Expresszug seit heute morgens, oder eigentlich seit Samstag abends, durchaus auf dem Hauptgleis dahinjagte. 12

The sexual lives of Doderer's figures are also frequently described in terms relating to the sphere of the railway. It is surely not without significance, either, that another Viennese, Sigmund Freud, was quick to point out the sexual connotations of trains. In Ein Mord den jeder begeht, As Conrad Castiletz is about to embark upon an affair with his father's secretary, we read:

Seine Empfindung war jedoch, in etwas hineinzusteigen, wie in einen Eisenbahnzug etwa, der dann auf den bereitliegenden Schienen fahren würde. 13

Similarly in Die Strudlhofstiege, when Stangeler loses his virginity to Editha Pastré he follows "eine einschnappende Reihe von offenen, im voraus gestellten Weichen",¹⁴

12 D 689.

13 M 92.

14 S 205.

whilst as his interest grows in Paula Schachl the same metaphor is amplified:

Es führte dies andere Gleis-System über andere
Wechsel und Wendungen und gar niemals über
Pastré'sche Intermezzi. 15

In Die Dämonen, the now mature Stangeler enjoys a brief adulterous encounter with Frau Storch which is seen as "ein einherbrausender Expres-Zug der Lust", needing only "dieses auf 'frei' gestellte Einfahrtssignal".¹⁶ The sexual symbolism contained in much of this imagery is, of course, made very plain.

The short story Leon Pujot (1929) revolves entirely around the railway, and as with so much of Doderer's early writing it represents one more variation upon the expressionistic theme of "Menschwerdung", the emergence of the true self in the process of a "zweite Geburt". The story also evokes to the full the unleashed power of the steam locomotive, being written not only with much aesthetic appreciation but also with considerable technical knowledge. The story-line itself would appear to have been influenced considerably by the vogue for locomotive heroics prevalent at that time on the silent screen.

Pujot had at one time been an engine driver, but when the story opens he is a taxi driver in Nancy, his hum-drum life being overshadowed by his unrequited love for a girl who is studying at the Sorbonne. He has a regular passenger whom he takes to Paris, and on the return trip he sometimes gives the girl a lift home to Nancy to visit her parents. Usually, however, he has to return alone, and as a means of passing the time he tries

15 S 209.

16 D 511.

to keep to the schedules of the trains, aided in this by the road running parallel to the tracks for a considerable part of the way. This exact knowledge of the timetable and the course of the line enable Pujot to perform a miraculous feat of heroism in stopping the runaway Strasbourg express as it thunders along out of control. Driving alongside the locomotive, Pujot thrusts the wheel hard over and projects himself from his car and onto the engine. He is able to bring it to a halt and thus prevents a disaster.

In taking control of the locomotive, Pujot symbolically takes control of himself, for in propelling himself away from his taxi, he tears himself away from the constrictions of his former existence. Like Jan Herzka, he is now literally "auf einem anderen Geleise".¹⁷ Watching him on the footplate, we see the emergence of the new man, for as the train proceeds along the track, its movement forward coincides with an advance in Pujot's development as an individual. Previously, he had only gone where he was directed, but here, through an act of enormous will-power and courage, he has changed the course not only of his own life but also that of many other people. Pujot later discovers that the girl whom he loves was on the train, having spurned his offer of a lift, but she now means nothing more to him, for "eine zweite Geburt war vollzogen worden",¹⁸ and a new life

¹⁷ B 23.

¹⁸ PdL 99. In his notes to the complete edition of Die Erzählungen, W. Schmidt-Dengler informs us that the material for this story was inspired by an actual event, quoting from Doderer's own notes taken from the Neues Wiener Journal, 27/7/1929 (E 498f.):

Louis (!) Pujot, Chauffeur, wurde dieser Tage vom Präsidenten der Republik ausgezeichnet. Auf der Tour Paris-Nancy fährt (rast) der Schnellzug Paris-Strassburg gegen Fahrplan durch eine Station, statt zu halten. Der Stationschef, sehr aufgeregt, sagt,

stretches out ahead of him.

In Doderer's novels, the majority of the figures fail to lead their lives in an apperceptive way; they are deperceptive, living in a "zweite Wirklichkeit" which cuts them off from any real contact with life as Doderer conceives of it. To emphasize this condition, Doderer frequently chooses language and situations which suggest darkness and constriction. Conrad Castiletz in Ein Mord den jeder begeht is one such "Apperzeptions-Verweigerer"; punctilious, over-cautious, and totally without spontaneity, he alienates himself from life, and to underline the inherent loss of freedom in such an attitude, Doderer adopts the basic thematic symbolism of the railway track and the tunnel. As a child, the boundary of Castiletz's "Knabenreich" is marked on one side by the railway line as the physical factor limiting his freedom of movement; the determining personal influence comes from his father, whose violent moods and dominating personality are instrumental in forcing Castiletz to withdraw into himself. This paternal aspect is then subtly linked up with the railway theme, for like most boys, Conrad has a toy train, and like most fathers, Herr Castiletz also enjoys playing with it. After one particularly harrowing experience with his father, the outcome of which is a fearful beating for something which he did not do, the whole trauma gives rise to a nightmare in which the toy engine is transformed into a smoking

das Durchfahren des Schnellzuges sei unerklärlich. Auf der Lok. sieht man niemand. Er rast dem Zug nach: die Straße hat aber mehrere Meter Distanz von den Schienen. An einer Biegung versucht er es, reißt das Auto von der Straße, bringt es neben den Zug, springt auf den Tender. Bleibt einige Minuten bewußtlos. (Verdorbenes Büchsenfleisch). Der Chauffeur kennt sich bei der Lok. aus, vermindert das Tempo, hält in der nächsten Station. Arzt, neues Personal. Viele 100 Personen im Zug. Das Auto wurde völlig zertrümmert gefunden.

monster. Conrad is then run over and crippled by this beast because his father had set the points wrongly. The meaning of this dream would appear to be clear without the need for further comment; its influence upon Conrad's development is, however, decisive, for it greatly accelerates his retreat into himself. In deference to his father's wishes, he enters the textile trade, this submission to paternal authority significantly being expressed in a railway metaphor:

Der alte Castiletz lebte lang genug um sein
Söhnchen...auf ein wohl vorbereitetes Geleis zu
setzen...Auf ein wohl vorbereitetes Geleis; ganz wie
man einst die kleinen Wägelchen der Spielzeug-
eisenbahn auf ihre Schienen gestellt hatte, und da
rollten sie denn. 19

By this time, however, the crucial event of Castiletz's life, and indeed of the whole novel, is already past, though little is actually made of the incident at the time. At the age of fifteen he visits an aunt in the Swabian town where he is later to work and marry, and whilst on the train journey there is put up to a rather mindless prank by a medical student named Botulitzky. He takes a human skull which the student carries around with him, and on passing through a tunnel, projects it on the end of a stick in front of the window of the next compartment, where a girl is travelling alone. Although Castiletz does not realize it, this escapade ends in tragedy. The girl puts her head out of the window in terror, and strikes it against the tunnel wall, the impact killing her at once. The state of mental claustrophobia in which Castiletz lives is made plain by the very situation in which he tries to create what he hopes will be the subject for a future anecdote. The

19 M 104.

escapade suggests to him a release from the strait-jacket of sterile orderliness which he has donned; yet the situation he chooses as an expression of freedom represents, for most people, the exact opposite. What could be more constrictive than a compartment in a railway carriage travelling through a tunnel? Unknown to Castiletz, his wife is the sister of this dead girl, and upon learning of the still unsolved mystery surrounding her death, he becomes obsessed by the case. The novel turns into something of a detective story whose point is that the detective himself is the unwitting killer. Tracing her last movements, Castiletz travels once again through the tunnel, where he has the uncanny feeling, "das Ziel der Reise schon erreicht zu haben".²⁰ In a certain sense he has reached the end of his voyage, for it is the scene of the crime which he had committed. Yet despite an abundance of clues, he is able to solve nothing. The tunnel is a place of darkness, literally and metaphorically, and thus unable to shed any light on the events which had taken place in it. It assumes something of a religious aura, appearing like "der vergessene Tempel einer Gottheit...Aus dem Tempelmund quoll dünn der Opferrauch nach".²¹ Knowing that the dead girl has been described as a "Brückenmensch",²² a necessary step in Castiletz's road to self-knowledge, the tunnel can be seen as a sort of sacrificial altar where she had died for his sake. Although the investigations in the tunnel are to no avail, there are rails running through it along which Castiletz must keep travelling until he reaches the end of his

²⁰ M 255.

²¹ M 258f.

²² M 188.

voyage. They bring him eventually to Berlin, where once more he chances upon Botulitzky whilst waiting for a metro train. Having failed his exams, the former student is now a driver on the metro, and he instantly recognizes Castiletz. He wastes no time in pouring out his soul to him; he had observed the whole of the skull incident from the corridor, and ever since then his life had been plagued by conscience. He now spends his days driving trains in endless circles through a succession of tunnels. For Castiletz, the railway has once again proved to be a determining factor, this time bringing him to the one man who is able to solve the problem of the murder and thereby bring him to a state of self-knowledge. His life has been a voyage, and now he has come to rest; at last his dreams are peaceful:

Castiletz reiste nicht in dieser Nacht. Keine Züge eilten durch seinen Traum, keine mußten erreicht werden, zerfielen dann während der Fahrt, so daß man, immer noch auf der Eisenbahn fahrend, doch schon auf den Schwellen ging mit kurzen Schritten. Sein Schlaf war stationär. Der Zug stand morgens in der gleichen Halle noch des Kopfbahnhofes, in welche abends eingefahren worden war. 23

The end of the journey heralds Castiletz's imminent death, just as later in Die Strudlhofstiege Etelka Stangler's approaching end is presaged by the description of the railway sidings alongside the hospital in Budapest where row upon row of empty carriages stand motionless, "angehaltenes Leben weiterer Bahnen, flüssigerer Art: jetzt stockte es in zahlreichen Strähnen".²⁴

In Die Merowinger, Doderer parodies and ridicules many of his stock themes and theories, so it is not surprising that his partiality for railways emerges once

²³ M 359f.

²⁴ S 799.

again in this grotesque and absurd comedy. The novel contains in addition satire against the psychologists of the "Göttinger Aggressionsschule", and this theme merges into that of the railway by means of Dr. Horn's fantastic notion of the "Wutbahn", where patients will be able to work off all their inhibitions and complexes whilst travelling along the narrow-gauge "Wutstrecke" which he intends to construct inside a large house. At the end of the trip the sufferers will alight smiling and cured - a neat parody of the theme of "Menschwerdung" at the end of the voyage, as in the examples of Léon Pujot and Conrad Castiletz.

After a work such as Die Merowinger, Doderer might have been expected to follow a new line in his subsequent novels, but in fact he returns to his former themes and ideas as if Die Merowinger had never been written. This has led to accusations of artistic ineptitude, but be that as it may, the railway theme is found as strong as ever in the unfinished novel-cycle Roman No 7. The reason for this is surely not hard to find, for Doderer is above all a chronicler of the earlier part of this century, a time when trains played a far greater role in the everyday life of the individual than they do in our car and jet dominated age. Certainly, Doderer's use of the railway theme never undergoes any great development; from first to last it is employed to pinpoint the personal development of his figures as they proceed towards a fuller awareness of themselves and the world in which they live. Moreover, the theme is typical of Doderer's method as a writer, being a good example of the way in which he fuses the experience of modern life onto a much older poetic tradition. The railway is a manifestation of the technological here and now with which Doderer is essentially concerned, yet at the same time it

is also the expression of an archetypal myth, that of the traveller on life's road, the pilgrim's progress. In addition, the choice of this theme reflects also Doderer's somewhat deterministic approach to questions concerning the individual and, indeed, the life process as a whole. However, he escapes the charge of writing in too narrowly schematic a way by the manner in which the railway, essentially a non-poetic subject, assumes a function which lifts it beyond a purely representational level, thereby becoming a means of genuine poetic expression. The constant shifting of fact into metaphor, and metaphor into fact, so often noticeable in Doderer's treatment of this theme, is the method of poetic drama: the theme may be modern, but the technique, as with so much else in his art, remains firmly bedded in the mainstream tradition.

B I B L I O G R A P H Y

ADEL, Kurt : 'Heimito von Doderer und die Metapher',
Österreich in Geschichte und Literatur, 12, 1968,
p. 148-58 (not p. 228-243 as is erroneously cited
in several bibliographies).

ADEL, Kurt : Vom Wesen der österreichischen Dichtung;
österreichische Dichtung und deutsche Poesie, 1964.

BALTRUSAITIS, Jurgis : Aberrations: Quatre essais sur
la légende des formes, 1957.

BITHELL, Jethro : Modern German Literature, 1959.

BLÖCKER, Günter : Die neuen Wirklichkeiten; Linien und
Profile der modernen Literatur, 1957.

BROCH, Hermann : Die Schlafwandler, 1953.

BROCH, Hermann : Der Tod des Vergil, 1958.

BROCH, Hermann : Hofmannsthal und seine Zeit, 1955.

BURCKHARDT, Titus : Alchemie, 1960.

DOPPLER, Alfred : 'Historische Ereignisse im
österreichischen Roman', Österreich in
Geschichte und Literatur, 13, 1969, p. 503-16.

ELIOT, T. S. : The Four Quartets , 7th Impr. , 1972 .

EISENREICH, Herbert : Reaktionen, 1964.

EMRICH, Wilhelm : Protest und Verheißung; Studien
zur klassischen und modernen Dichtung, 1960.

FLESCH-BRUNNINGEN, Hans : 'Heimito', Books Abroad,
42, 1968, p. 359-63.

FONTANE, Theodor : Meine Kinderjahre, Sämtliche Werke,
14, Munich 1959.

- FRENZEL, Elisabeth : Stoff-, Motiv- und Symbolforschung, 1963.
- GUMTAU, Helmut : Robert Musil, 1967.
- GÜTERSLOH, A. P. : Die Bekenntnisse eines modernen Malers, 1926.
- HABERL, Franz P. : 'Water imagery in Doderer's novels', Books Abroad, 42, 1968, p. 348-353.
- HAMBURGER, Michael : From Prophecy to Exorcism. The premisses of Modern German Literature 1965.
- HAMBURGER, Michael : 'A great Austrian Novelist', Encounter, 8, 1957, No 5, p. 77-81.
- HAMBURGER, Michael : 'Über Heimito von Doderer', Literatur und Kritik, 1966, 6, p. 1-8.
- HASLINGER, Adolf : 'Wiederkehr und Variation. Bildkette und Bildgefüge in Heimito von Doderers Roman Die Strudlhofstiege, Sprachkunst als Weltgestaltung. Festschrift für Herbert Seidler, Ed. Adolf Haslinger, 1966, p. 88-131.
- HATFIELD, Henry : 'The human Tragicomedy. Doderer's Die Wasserfälle von Slunj', Books Abroad, 42, 1968, p. 354-357.
- HAYWOOD-JONES, Sylvia : 'Fate, Guilt and Freedom in Heimito von Doderer's Ein Mord den jeder begeht and Ein Umweg', German Life and Letters, 14, 1961, 3, p. 160-164.
- HEGER, Roland : Der österreichische Roman des 20. Jahrhunderts, 1971, vol 1.

- HOFMANNSTHAL, Hugo von : Gestern, Gesammelte Werke,
Ed. H. Steiner, Gedichte und Lyrische Dramen, 1946.
- HOFMANNSTHAL, Hugo von : Das Märchen der 672. Nacht,
Das erzählerische Werk, 1969.
- HORST, K. A. : 'Dämonie der zweiten Wirklichkeit.
Rede auf Heimito von Doderer', Merkur, 10, 1956,
p. 1005-14.
- HORST, K. A. : Die deutsche Literatur der Gegenwart,
1957.
- HORST, K. A. : 'Schichten und Geschichten', Merkur,
14, 1960, p. 286-289.
- HORST, K. A. : 'Situation und Totalität bei Heimito
von Doderer', Das Spektrum des modernen Romans,
1964, p. 153-167.
- INSTITUT FÜR ÖSTERREICHKUNDE : Geschichte in der
österreichischen Literatur des 19. und 20.
Jahrhunderts, 1970.
- IVASK, Ivar : 'Heimito von Doderer's Die Dämonen',
Books Abroad, 31, 1957, p. 363-65.
- IVASK, Ivar : 'Heimito von Doderer: Ein Mord den jeder
begeht', Books Abroad, 34, 1960.
- IVASK, Ivar : 'Poet of the vibrant equilibrium. The
Austrian Novelist Heimito von Doderer at 70',
Books Abroad, 40, 1966, p. 415-18.
- IVASK, Ivar : 'Bio-bibliography of Heimito von Doderer',
Books Abroad, 42, 1968, p. 380-84.
- IVASK, Ivar : 'Introducing the Symposium. A winter with
Heimito', Books Abroad, 42, 1968, p. 343-48.

IVASK, Ivar : 'Psychologie und Geschichte in Doderers Romanwerk', Literatur und Kritik, 3, 1968, p. 213-17.

JONES, D. L. : 'Proust and Doderer. Themes and Techniques', Books Abroad, 37, 1963, p. 12-15.

JONES, D. L. : 'A quest for tolerance', Books Abroad, 42, 1968, p. 357-59.

KLEIN, Ulrich : 'Die Rolle übertragenen Sprechens (Vergleich, Metapher, Bild) bei Heimito von Doderer', Wirkendes Wort, 19, 1969, p. 324-337.

KOHN, Karl : Karl Kraus, Arthur Schnitzler, Otto Weininger. Aus dem jüdischen Wien der Jahrhundertwende, 1962.

KOVACS, Elisabeth : 'Pädagogisches bei Heimito von Doderer', Jahresbericht, 1966-67, Piaristen-Gymnasium, Wien 8, p. 9-31.

KRAFT, Werner : Karl Kraus, 1956.

LINDSAY, J. M. : Gottfried Keller, Life and Works, 1968.

MARTINI, Fritz : Deutsche Literaturgeschichte, 1960.

MITCHELL, M. R. : Heimito von Doderer as a Social Novelist, B. Litt. Dissertation, Oxford, 1970.

MUSIL, Robert : Der Mann ohne Eigenschaften, 1952.

OLLES, Helmut : 'Gibt es eine österreichische Literatur? Ein Versuch zu ihrer Wesensbestimmung', Wort und Wahrheit, 12, 1957, p. 115-34.

OLLES, Helmut : 'Doderers "Eros zum Objektiven"', Wort und Wahrheit, 14, 1959, p. 803f.

POLITZER, Heinz : 'Realismus und Realität in Heimito von Doderers Die Posaunen von Jericho', Germanic Review, 38, 1, p. 37-51.

1963

POLITZER, Heinz : 'Heimito von Doderer's "Demons" and the modern Kakanian novel', The Contemporary Novel in German, A Symposium, edited with an Introduction by Robert Heitner, 1967.

POLITZER, Heinz : 'Zeit, Wirklichkeit, Musik', Das Schweigen der Sirenen. Studien zu deutscher und österreichischer Literatur, 1968, p. 70-78, 405-06.

POLITZER, Heinz : 'An aphorism by Heimito von Doderer', Books Abroad, 42, 1968, p. 366-68.

PALMA CAETANO, J. A. : 'The short stories of Heimito von Doderer', Books Abroad, 42, 1968, p. 363-65.

REININGER, Anton: 'Die Dämonen: totaler Roman und antirevolutionär Traktat', Literatur und Kritik, 8, 1973, p. 599-608.

RIESER, Hannes : Doderer und Gütersloh. Metaphorik und "totaler Roman", Dissertation, Salzburg, 1968.

RISMONDO, Piero : 'Das Jahr vor dem Justizpalast-Brand. Historischer Gezeitenwechsel in Doderers großem Wiener Roman', Wort und Wahrheit, 12, 1957, p. 52-55.

ROTH, Joseph : 'Juden auf Wanderschaft', Romane, Erzählungen, Aufsätze, 1964, p. 559-615.

SCHAFFGOTSCH, Xaver (Ed.) : Erinnerungen an Heimito von Doderer, 1972. (Personal memories of Doderer by Ernst Alker, Gottfried Berger, Franz Blauensteiner, Jose A. Palma Caetano,

Herbert Eisenreich, Gustav End, Wolfgang H. Fleischer,
Hans Flesch von Brunningen, Anton Fuchs,
Hartmann Goertz, Rudolf Haybach, Astrid Ivask,
Ivar Ivask, Friedrich Qualtinger, Walter Rilla,
Roman Rocek, Xaver Schaffgotsch, Ernst von
Scharmitzer, Edmund Schüller, Hilde Spiel,
Ilse Strob-Luckmann, Astri von Stummer,
Friedrich Torberg, Peter von Tramin, Dietrich Weber,
Horst Wiemer and Dorothea Zeeman.

SCHMIDT, Adalbert : Dichtung und Dichter Österreichs
im 19. und 20. Jahrhundert, 2 vols, 1964.

SCHMIDT-DENGLER, Wendelin : 'On the posthumous papers
of Heimito von Doderer', Books Abroad, 42, 1968,
p. 368-71.

SCHMIDT-DENGLER, Wendelin : 'Zum Nachlaß Heimito von
Doderers', Literatur und Kritik, 4, 1969,
p. 177-80.

SCHMIDT-DENGLER, Wendelin : 'Heimito von Doderers
Jutta Bamberger. Entstehungsgeschichte, Aufbau,
Thematik', Zeitschrift für deutsche Philologie,
89, 1970, p. 576-601.

SCHMIDT-DENGLER, Wendelin : 'Heimito von Doderers
schriftstellerische Anfänge. Anmerkungen zu
unbekannten Publikationen des Autors',
Österreich in Geschichte und Literatur, 16, 1972,
p. 98-110.

SCHMIDT-DENGLER, Wendelin : 'Aus dem Quellgebiet der
"Dämonen" Heimito von Doderers', Literatur und
Kritik, 8, 1973, p. 578-584.

SPALDING, Keith : 'Some aspects of Taboo and Up-Grading
in Contemporary German', Essays in German
Language, Culture and Society, Ed. S. Prawer,
R. Hinton, Thomas and Leonard Forster, 1969, p. 110-122.

- SHAW, Michael : 'An interpretation of Doderer's novel Ein Mord den jeder begeht', Symposium, 19, 1965, p. 147-54.
- SHAW, Michael : 'Doderer's Die Posaunen von Jericho', Symposium, 21, 1967, p. 141-54.
- STENGEL, Elisabeth : Die Entwicklung von Doderers Sprachstil in seinen Romanen, Dissertation, Vienna, 1963.
- STERN, J. P. : Re-interpretations, 1964.
- SWALES, M. W. : Heimito von Doderer and the return to Realism, Ph.D Dissertation, Birmingham, 1963.
- SWALES, M. W. : 'The narrator in the novels of Heimito von Doderer', Modern Language Review, 41, 1, p. 85-95.
- SWALES, M. W. : 'Ordnung und Verworrenheit. Zum Werk Heimito von Doderers', Wirkendes Wort, 18, 1968, p. 96-130.
- SWALES, M. W. : 'Doderer as a Realist', Books Abroad, 42, 1968, p. 371-75.
- TROMMLER, Frank : Roman und Wirklichkeit. Eine Ortsbestimmung am Beispiel von Musil, Broch, Roth, Doderer und Gütersloh, 1966.
- TROMMLER, Frank : 'Der österreichische Roman im 20. Jahrhundert - eine Episode?', Literatur und Kritik, 16/17, 1967, p. 380-92.
- TROMMLER, Frank : 'Doderers Moral der Sprache', Colloquia Germanica, 1971, p. 283-98.
- TROMMLER, Frank : Für eine gerechte Doderer-Fama, Neues Forum, 15, 1968, p. 781-784.

- TSCHIRKY, Rene : Heimito von Doderers 'Die Posaunen von Jericho'. Versuch einer Interpretation, 1971.
- VISCHER, F. T. : Auch Einer, Berlin - no date.
- WACHE, Karl : Dichterbildnisse aus Alt- und Neu-Wien, 1969, p. 103-122.
- WAIDSON, H. M. : The Modern German Novel, 1959.
- WAIDSON, H. M. : 'Heimito von Doderer's Demons', German Life and Letters, 11, 1957/8, p. 214-224.
- WATT, R. H. : '"Der Einbruch von unten": An Austrian Syndrome of the inter-war years', German Life and Letters, 27, 4, 1974, p. 315-324.
- WEBER, Dietrich : Heimito von Doderer. Studien zu seinem Romanwerk, 1963.
- WEBER, Dietrich : Deutsche Literatur seit 1945 in Einzeldarstellungen, Ed. Dietrich Weber, 1970, p. 102-28.
- WEININGER, Otto : Geschlecht und Charakter, 1903.
- WELZIG, Werner : Der deutsche Roman im 20. Jahrhundert, 1967.
- WILLIAMS, C. E. : 'Down a steep place - a study of Heimito von Doderer's Die Dämonen', Forum for Modern Language Studies, 7, 1971, p. 76-82.
- WOLFF, Helen : 'Heimito von Doderer', Books Abroad, 42, 1968, p. 378-79.
- WOLFF, L. W. : Wiedereroberte Außenwelt. Studien zur Erzählweise Heimito von Doderers am Beispiel des Romans No 7, 1969.

ANONYMOUS : Doderer. Der Spätzünder, Der Spiegel,
5. 6. 1957.

ANONYMOUS : At random in Vienna, Times Literary
Supplement, 20. 4. 1973.